The MOVING PICTURE WEEKLY

CARMEL MYERS in "The GILDED DREAM"

UNIVERSAL SPECIAL ATTRACTION

VOL 11. NO 12
NOV 6. 1920

TOD BROWNING

says :

"If you liked Priscilla Dean in The Virgin of Stamboul you can get ready for something even better in

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"The MOONRIDERS"

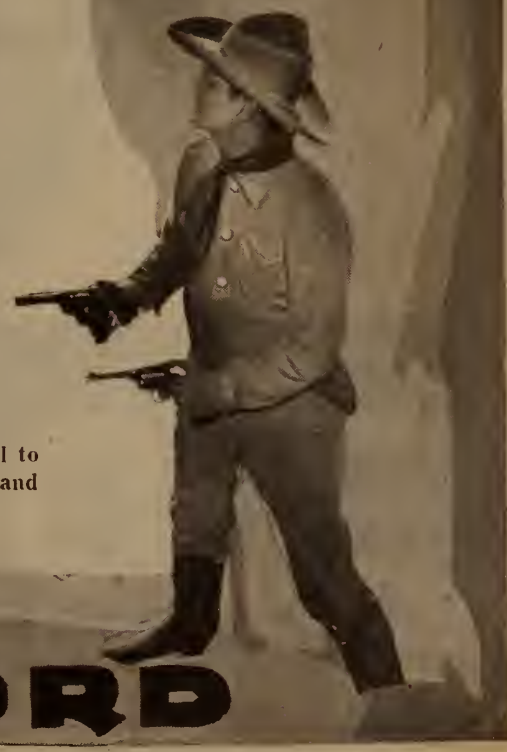
The above is a reproduction of the 24 Sheet

Directed by
AL RUSSELL

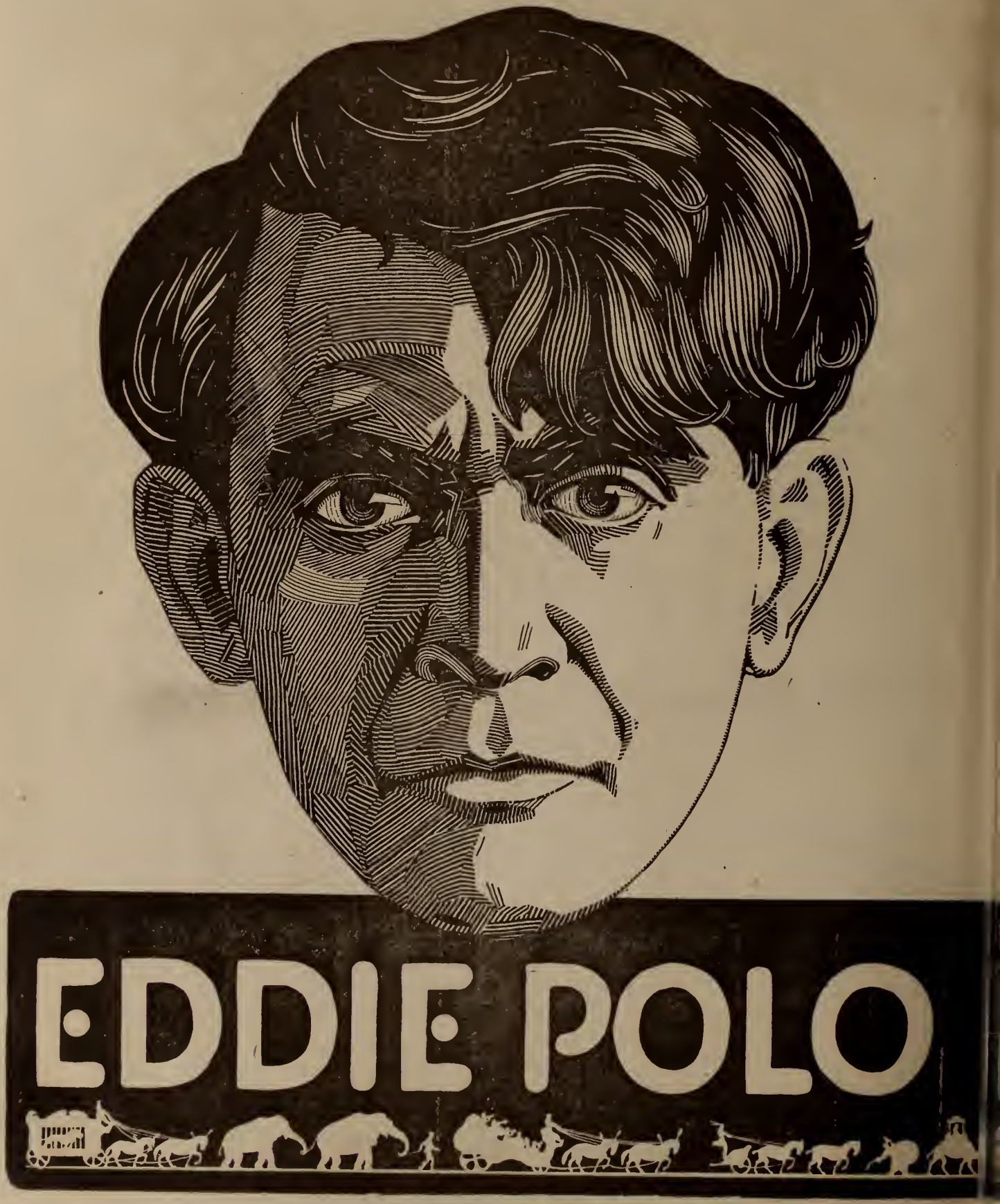
SINGLE-HANDED HE BEAT THEM!

THE Devilmen were riding again that night! Brave men trembled; women wept and held their little ones close. So soul-harrowing were their deeds that none dared even offer them resistance. None but Art Acord, that ice-cool cowpuncher with the double punch; that death-defying man with the courage of a lion and the heart of a superman! How he fought—and won, singlehanded — against the overwhelming odds of this marauding, ghoulish band is but one of the thrills with a choke-and-a-clutch in 'em that run riot throughout this smash-bang-crash serial.

Thousands of exhibitors are playing this serial to capacity houses week after week. Get busy and nail it down today.



ART ACORD


EDDIE POLO

YOU CAN'T KEEP A CROWD AWAY FROM A CIRCUS

YOU know that a circus is the biggest puller in the amusement business; you know, too, that a good serial is a big puller in the picture end of the business—and here you get BOTH A CIRCUS AND A GOOD SERIAL IN ONE. Does that sound like ready money—regular money—BIG money? You know it does—you know with all your good showman's brains that such a combination will stand the acid test of any kind of competition — that it will make money for the exhibitor showing it, and help build up a clientele such as nothing else would. And if for one minute you think that your crowd wouldn't like any serial, no matter how good it was, just ask your boy or anybody's else boy whether or not you ought to run serials—THIS serial, especially. There's something for you to think about!

SMASH!

YES, sir, this crashing serial packs the wallop that wins—the smash that gets the cash and keeps it coming your way for eighteen weeks. This fact is being proved further every day in the hundreds of theatres now presenting this record-breaking, profit-making chapter play. You can bank on this as one of the safest investments of your career—and an investment that gives you immediate and lasting returns. Book it.

ELMO LINCOLN

in the Record Breaking Serial

"ELMO THE FEARLESS"

directed by J.P. Mc Gowan

CASH!

MARIE WALCAMP

The Woman who knows no fear

in
The Only
Serial ever
Filmed in
CHINA
JAPAN
The
PHILIPP-INES
and the
UNITED STATES

The Serial That Travels as It Thrills

"THE DRAGON'S NET"

Directed by
HENRY McRAE

The Darling Queen
of the Chapter-Play

EILEEN SEDGWICK

Supported by Cleo Madison and Bob Reeves
in the Vibrating Serial Sensation

"THE GREAT RADIUM MYSTERY"

Directed by Robert Hill
Made by Pacific Producing Co.
Released thru UNIVERSAL

A SURE 'NUFF KNOCKOUT!

HERE'S a bell-ringer if ever there was one—it's the serial with the punch that pulls and pleases patrons. And if you want to lengthen the line in front of your box office, as hundreds of other exhibitors are doing, there is no better bait to put on the receiving end of the line than—

EDDIE POLO

in the mighty Sea to Sea Serial

"The VANISHING DAGGER"

produced by **POLO** himself

A DOUBLE ROLE for

THE mighty Elmo's mystifying dual role in this blazing serial sensation is proving one of the biggest "come-back" kicks ever put into a chapter play. The younger serial enthusiasts, especially, have become so engrossed in the actionful working out of their favorite's contrasting parts that they can hardly wait for the next episode. In simple language this means that exhibitors are cashing in in a big way on "The Flaming Disk." Have you started running it yet? Now is a good time to go after double profits.

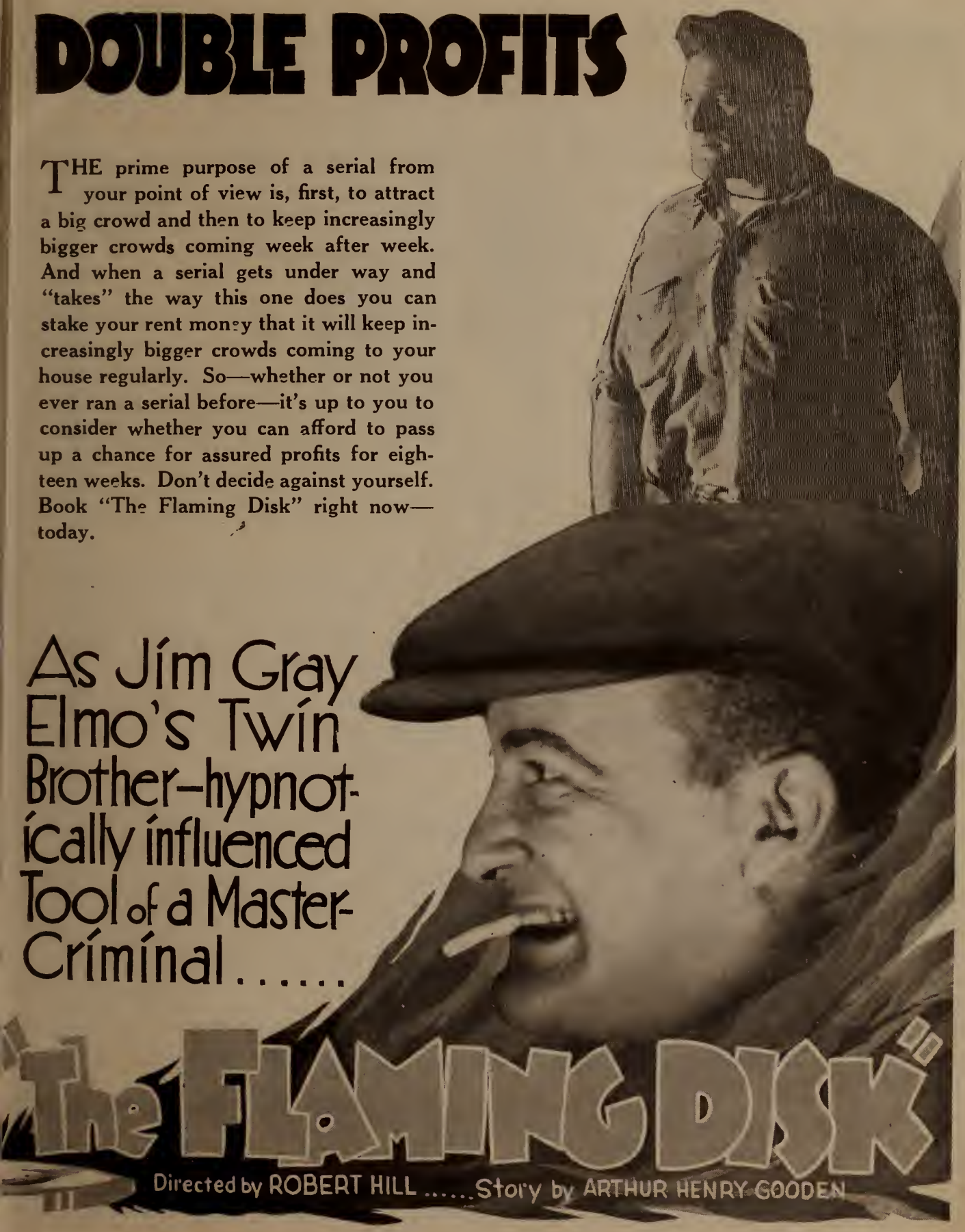
As Elmo Gray, Cyclonic Secret Service Agent and mighty Champion of Right . . . . . .

ELMO LINCOLN

Supported by LOUISE LORRAINE

DOUBLE PROFITS

THE prime purpose of a serial from your point of view is, first, to attract a big crowd and then to keep increasingly bigger crowds coming week after week. And when a serial gets under way and "takes" the way this one does you can stake your rent money that it will keep increasingly bigger crowds coming to your house regularly. So—whether or not you ever ran a serial before—it's up to you to consider whether you can afford to pass up a chance for assured profits for eighteen weeks. Don't decide against yourself. Book "The Flaming Disk" right now—today.



THE MOVING PICTURE WEEKLY
A MAGAZINE FOR MOTION PICTURE EXHIBITORS
Published Weekly by the MOVING PICTURE WEEKLY PUB. CO.
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PAUL GULICK, *Editor.*
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EDITORIALS

A SERIAL schedule, including six new episodic thrillers arranged for release so as to extend from October 4, 1920 to November 21, 1921, has recently been announced by Harry M. Berman, general manager of exchanges for Universal. The new serials, three of which are in production, are the most pretentious heretofore projected by the Company. Three stars are being used, Eddie Polo, Eileen Sedgwick and Elmo Lincoln. Each is to make two serials of eighteen episodes each. This schedule follows the "Full House Five" series of Universal serials.

The first chaptered photoplay under the 1920-1921 plan is "The Flaming Disk" starring Elmo Lincoln, known as the strong man of the films. It is now being released with Louise Lorraine playing the feminine lead and with Robert F. Hill as director.

The second serial will be Eddie Polo in "King of the Circus," the story of which is written around Polo's own childhood and early life with the circus. No expense has been spared in creating circus atmosphere for this serial and many of the shots included therein are pictures of actual circuses in various parts of the country with Polo and other members of his company substituting for the performers. Corrine Porter, a daring and beautiful actress, a newcomer to Universal, supports Eddie Polo as leading lady and J. P. McGowan is co-operating with Polo in the direction.

The third offering in Universal's coming serial program is "The Diamond Queen" an adventuresome story of many thrills adapted from the famous novel by Jacques Futrelle entitled "The Diamond Master." The plot has been adapted so that the leading role can be allotted to Eileen Sedgwick, Universal's blonde-haired serial star, last seen in "The Great Radium Mystery." Edward Kull is handling the megaphone.

"Our 1920-1921 schedule of serials is planned to be the biggest collection of box-office winners ever turned out," said Mr. Berman, discussing the serial situation. "The growth in popular demand for serial pictures has surprised us in the last twelve months, but it has not caught us napping. Spurred to the highest efficiency by the making of the "Full House Five," our serial experts were in a position to throw themselves vigorously into the struggle for better serials for the new year."

"Drawn by the unusual types of adventure stories incorporated in Universal serials, and by the actual foreign scenes and foreign people shown, as exemplified particularly in "The Dragon's Net," an educated class of photoplay patrons is coming to recognize in the better class of serials a screen substitute for the serial adventure story found in magazines or the often-read novel of travel and adventure. And it is to this movement and readjustment of the serial-loving public that Universal is catering."

IT is seldom that a disinterested photoplay fan takes the trouble to write directly to a moving picture producer, either panning or praising a production, but once in a while some voluntary letter finds its way into the office of a film company and gives added inspiration to the makers of pictures by its sincerity.

Just such a letter recently was received by Mr. R. H. Cochrane, vice-president of the Universal Film Manufacturing Company. It was written by Mr. William V. Saxe, a prominent New York lawyer. He wrote as follows:

"In one respect this letter is virginal; it is the first testimonial I have ever written. Years ago I became so fed up with the 'I-had-a-wart-on-the-back-of-my-neck-that-I-used -for-a-collarbutton,- but-after-three-ounces-of- your-marvelous -medicine-I-am -able-to-use-it-for-a- coathanger style of advertising, that I made a mental reservation never to sling praise that stood a chance of being reprinted with my picture on the top of it. But this is different."

"'The Devil's Pass Key' has made me do two things I never expected to do; go three times to the same photoplay, and drag out my Corona and 'strictly personal' stationery to tell you that it is the finest all-around motion picture I have ever witnessed."

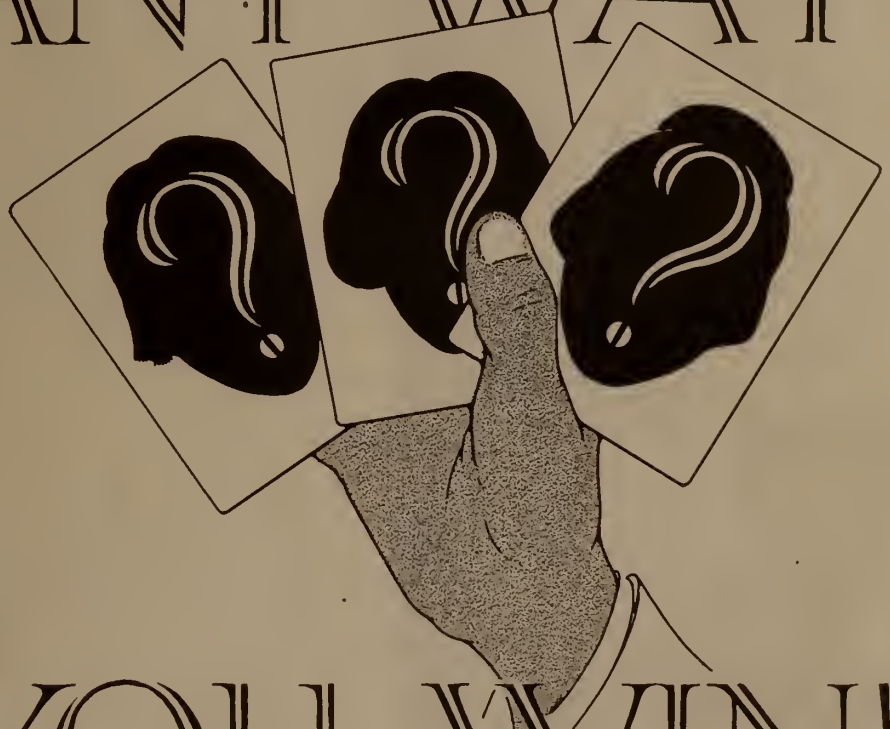
MR. ABE STERN, treasurer of the Universal Film Manufacturing Company, and Mrs. Stern, his brother, Mr. Julius Stern of the L-Ko Company, and others of their family, returned to this country from Europe last Saturday, aboard the liner, Mauretania. The Stern brothers went abroad with Mr. Carl Laemmle, president of Universal, four months ago. Mr. Laemmle is still in Europe.

The Universal treasurer came back enthusiastic over the continued good outlook for American films in Europe.

"Despite reports I have seen and heard to the contrary," he said, "the film producers in Europe are far behind the status of the industry in the United States. I would not want to say that they ever will catch up to us. I have been in six European countries recently, and nowhere did I find the general opinion in favor of the home-production compared to American photoplays."

Mr. Stern and his party spent many days going over the battlefields in Northern France. Assisted by European representatives of the Universal, they looked up the graves of several former Universal employes who were killed in action in the vicinity of Soissons and Rheims, decorating them, and arranging with near-by villagers to care for them continually.

ANY WAY



YOU WIN!

WHAT'S WHAT

In conjunction with the "Dramatic Mirror," the nationally known screen and stage weekly, Universal has opened a great country-wide contest. It is intended that three girls selected from among the contestants shall be engaged at a generous salary to appear in Universal Pictures. In addition, there will be presented to each girl putting forth a certain degree of effort, a beautiful strand of Nataline Pearls plus her commission.

HERE'S HOW

The only thing required is that each contestant secure subscriptions for this justly famous publication. With what ease and simplicity this can be done is too self-apparent to need further comment here. Of course, a good deal will depend upon the publicity and the follow-up methods employed by the local theatre.

WHAT THE GIRLS WIN

Deep down in every girl's heart there is a rooted desire to appear upon the screen. Here is her opportunity! Explain to the girls in your town what this may mean to them; also, that there are the consolation prizes mentioned in the other column.

WHAT YOU WIN

For YOURSELF—publicity and prominence worth many thousands of dollars.
For your THEATRE—Consistent, steady, large audiences.
For your BOX OFFICE—receipts that will equal and surpass any in the past.
AND THIS—the possible fulfillment of a long-cherished desire to assume the rank of the "leading house in town" and the certain prestige that goes with it.
Take advantage of this contest and write for particulars to the "Dramatic Mirror," 133 West 44th Street, N. Y. C.

Novelties Promised In Coming Special Attractions

Eva Novak in Universal Special Attractions.

WITH the recent release of Gladys Walton in "Pink Tights," Harry Carey in "Sundown Slim" and Frank Mayo in "The Marriage Pit," three productions are open for the exhibitor which are full of charm, excitement and interest; three productions the making of which consumed months of tireless energy on the part of the stars, the director and the companies. The "tireless energy" is not being diminished in the least, however, and there is some mighty hard work being done right now at Universal City on coming special attractions.

Three of them are practically completed. They are "Wanted At Headquarters," directed by Stuart Paton and introducing as a star a dazzling blonde beauty, Eva Novak, sister to the famous Jane, and dealing with the life of crimesters and their deeds of skill and cunning; Carmel Myers in the second of those delightful society dramas of which she is to make eight, entitled "The Gilded Dream," again directed by Rollin Sturgeon and Lyons-Moran in the fourth of their five-reel "knockouts." "Fixed By George," again directed and edited by themselves, in which they will be supported by four charming girls.

There have been few stars more active than Harry Carey in the past few weeks. He has had his entire company down at Jerome, Arizona, shooting scenes in and around the famous copper mines there for his next picture, "West Is West," by that famous author of rugged western tales. Eugene Manlove Rhodes. "West Is West" will again be directed by Val Paul, will include the petite Mignonne in the cast, Carey's recent "Find," and will be released about the middle of November. Following close on its heels will come Frank Mayo's next special attraction "Honor Bound." This is a story by Jacques Jaccard and is directed by him. It has a most unusual setting in the big rubber country in South America, and it is a fascinating tale of a man's ideals, his love of a woman and the adventure and excitement that is usually connected with a wild country unhampered by the laws of civilization.

When Carmel Myers returned to the screen, her reappearance on the silver sheet was awaited with the keenest interest, for movie-goers wanted to see what a successful year in musical comedy had done for Carmel. They were not disappointed in any of their high hopes of her, for "In Folly's Trail" was a delight and Carmel was a marvel. Now comes "The Gilded Dream," and following upon that another picture of society folk and their doings, tentatively entitled "The Orchid" which will probably be released late in November. "The Orchid" has an added nov-added novelty in the person of its director, Marcel de Sano, a newcomer, still in his twenties, who is said to be in a class all by himself.

Eva Novak follows up the thrilling "Wanted At Headquarters" with a totally different kind of a picture, entitled "The Torrent," which tells the story of a loveless marriage, a life almost wrecked, a lot of adventure and final happiness. This picture will again be directed by Stuart Paton and will give Eva an opportunity to portray a woman from many different angles, which Eva can do quite deftly.

When Gladys Walton first appeared as a star in "Pink Tights" the critics were so loud in their praises of her charm and talents that Universal went right out on a hunting trip to find something really good for her next appearance. It has been found and is known as "Risky Business" and some litle flapper Gladys will portray in this picture!

Edith Roberts, who enchanted everyone with her portrayal of the half-breed in "The Adorable Savage," is back at Universal City now, after her first vacation in years, which she spent in New York City, where she delighted all the members of Universal's Eastern center with her vivacity and spontaneity. Edith will have another adorable role in "White Youth," a beautiful story of love and girlhood written by those well-known playwrights, Clara Beranger and Forrest Halsey. She will again be directed by Norman Dawn, who was responsible for "The Adorable Savage."

It is a large order that Universal has in hand on the special attractions, but the efforts being expended are huge, and the forthcoming productions of this class should be looked forward to with interest by every exhibitor.

Here's How He Likes The Special Attractions

"I just finished playing 'Blue Streak McCoy,' and I liked it so well that I want to tell you about it. That is certainly a regular picture. I wish that a Fox man had been there; I know that Tom Mix never made anything in a class with it."

"I did a nice business to-night, and people were more than pleased with the picture."

J. H. EBERSOLE, Manager,
Majestic Theatre,
Avoca, Iowa.

Service Page For Lyons-Moran In "Fixed By George"

AT A GLANCE

SUBJECT—"Fixed By George."

STARS—Eddie Lyons and Lee Moran.

PREVIOUS HITS—"Everything But the Truth," "La La Lucille," "Once a Plumber," etc.

STORY BY—Edgar Franklin.

SCENARIO BY—C. B. Hoadley.

SUPPORTING CAST—Beatrice La Plante, Hazel Howell, Daisy Robinson, Maude Wayne, Frank Gamble, Earl Martin, Jack Bryon.

LOCALE—A large city—a mountain lodge.

TIME—The present.

THUMB-NAIL THEME—The story of a young physician whose success in treating feminine patients with "nerves" arouses his young wife's jealousy; of a meddlesome friend whose efforts to "fix" the domestic break entangles everyone concerned in a series of ludicrous situations from which they are finally saved by the doctor's ingenuity.

CAST

George ..... Lee Moran
Geraldine (his wife) ..... Hazel Howell
Dr. Poole ..... Eddie Lyons
Margery (his wife), Beatrice La Plante
Father Starr ..... Fred Gamble
Angelica Starr ..... Daisy Robinson
Sam Sorley ..... Earl Martin
Harry Starr ..... Jack Byron
Helen ..... Maude Wayne

GEORGE DARE, married and frequently miserable, has an unhappy faculty of interesting himself in matters which ought not to concern him.

Dr. Arthur Poole is a rising young physician, and specializes in nervous diseases. Doc has for a patient Angelica Starr, the pampered daughter of millionaire Starr. Angelica has nerves and Starr is not averse to having them eradicated at the greatest possible cost by an expensive specialist. Doc Poole makes the treatment so pleasant that Angelica forms an attachment for the handsome physician.

Poole is married and his wife, Margery, is jealous of the doctor and his handsome patients. Doc is nothing if not thorough, and he escorts Angelica to places of amusement—to divert her mind from her shattered nerves. This professional solicitude does not meet with the wife's approval.

George has had a quarrel with his wife, Geraldine, and she has gone to her sister's house. Margery comes to visit her during her absence. George is home and Margery—keen to divide her secret—tells him of her domestic affairs. George has a brilliant idea.

He will assist Margery and they will expose Doc. They will decoy Doc and his fair patient to a vacant house owned by George's aunt and then bring on the climax that will restore domestic happiness to Margery.

George writes Poole a letter and the doctor is keen for the adventure.

Starr's son wishes to marry Helen, but she is a business woman and his father objects. Helen writes old Starr a note making an appointment with him at a designated place, and he "falls for it."

The stage is all set. George and Margery go to the vacant house up in the country. Unknown to them Helen has rented the house to entertain old Starr. She expects to compromise him and force him to consent to her marrying his son. George and Margery arrive and have their car stolen, as planned by Helen, who only expects Starr.

Doc and Angelica arrive and have their car stolen and are forced to meet George. Margery has seen her husband and hides in a bedroom. Doc berates George. And to make matters worse it is raining.

Geraldine, George's wife, has returned home and the cook, having listened, tells her all about it. Geraldine starts for the vacant house to take matters into her own hands.

Helen, made up like a movie vamp, deceives all who come in contact with her. Angelica develops a case of hysteria and insists that the doctor, who has represented himself to the Starr family as a bachelor, should marry her.

The complications come thick and fast. Geraldine arrives and starts something. Both wives are in hiding. Helen is having guests galore.

Old Starr appears and is vamped by Helen. Young Starr, the fiance of Helen, arrives, accompanied by Sorley, the intended husband of Angelica, and excitement reaches fever heat.

Finally, by the aid of some plain and fancy lying, George straightens out matters, and the story ends in a gale of laughter.

ADVERTISING DISPLAY LINES

Your joy carburetor on the blink? Never mind—it'll be "Fixed by George."

Whose wife are you? Don't answer until you see how a marital mix-up was "Fixed by George."

For once George failed to argue. "George," the doctor had said, "Make Love To My Wife!" See Lyons and Moran in "Fixed by George."

He was the doctor but he let George do it—and things certainly were "Fixed by George."

A wild party for four was "Fixed by George." George took the doctor's wife and the doctor took his pretty patient. But in came the pretty patient's impatient parent. Also his son and his son's vamp fiancee and his daughter's promised fiance and even George's wife. It was a vicious circle—especially for George. See Lyons and Moran in "Fixed by George."

You'll Meet Them Pretty Soon

FROM left to right they are Maude Wayne, Daisy Robinson, Beatrice La Plante and Hazel Howell, and they are as pretty and charming a collection of girls as can be found anywhere. And they are all four of them going to appear in one picture. And that picture is "Fixed By George," in which Eddie Lyons and Lee Moran will next be flashed on the screen. Eddie and Lee know that the first requisite for a comedy is laughter, but they haven't forgotten that the second is attractive femininity, and they have got a quartette this time that is beautiful and that can act in addition.

Two years ago Hazel Howell, who plays the wife to Lee Moran in the picture, was delighting New York theatregoers with her singing and dancing in "Flo Flo," a musical show which enjoyed a season's run on Broadway. Notwithstanding the fact that Miss Howell was born in Pomona, California, just a few miles from Los Angeles, in the days when motion picture dramas were in their infancy, it was not till after she had gone to New York and won success on the stage that she was able to return to her native state and gain recognition on the screen.

Beatrice La Plante, who plays the wife to Eddie Lyons, is a vivacious little French comedienne, who has all the charm and spontaneity of the women of her race. She, too, has appeared in pictures with numerous other celebrities. And Maude Wayne, who plays the gorgeous vamp once enhanced the Mack Sennett comedies with her enticing beauty.

One of the most difficult roles in "Fixed By George" has been entrusted to Daisy Robinson, who plays the part of the fashionable young invalid whose temperamental nerves cause most of the complications in the story. Miss Robinson has been an actress all her life, and is by experience and natural ability well fitted to undertake any role, however difficult. She was one of the children in "Peter Pan" with the famous Maude Adams; she has played in stock in several large cities; she has had a part in a recent revival of that famous classic "Ben Hur" and New York has seen her in a number of roles in dramatic successes.

"Fixed By George" has all the esential qualities of a big comedy picture. It has two capable and popular stars, Eddie Lyons and Lee Moran, four charming young leading ladies, plenty of good, clean and wholesome fun, and a big dose of animated action.

They've Done It Again

A STRIKING victory for news reel producers in their fight to put the news reel camera-reporters on a par with straight news reporters in the right of entry to news events developed at the recent race between Man o' War and Sir Barton.

When arrangements for covering the race by news reel were being made, it was found that the racing association had sold exclusive rights to take moving pictures inside the enclosure to an independent film company.

Led by International, the various news reel companies put up a lively fight, but were unsuccessful in gaining admission to the race course. News instincts admit of no defeat, however. Representatives of the several news reels put their heads together and then hired carpenters to construct a platform outside the enclosure.

The race pictures obtained in this manner by International were released in International News No. 70. They were shown on Broadway in the Capitol Theatre beginning Sunday, October 17.

Publicity Stories For Lyons-Moran In "Fixed By George"

GOOD TASTE EVIDENT IN LYONS-MORAN PICTURES

EDDIE LYONS and Lee Moran are here to refute the assertion that the English people are deficient in their sense of humor. The comedies made for a number of years by these popular Universal stars have a wide circulation in England, Australia, New Zealand, India and other British possessions, and they have received some of the most appreciative letters from motion picture fans in those countries. And Lyons and Moran have never gone in for the obvious sort of comedy—the slapstick variety which will get a laugh from an Eskimo or Fiji Islander because of its very crudeness. Their fun films have always been characterized by good taste and a certain degree of subtlety which appeals to the intelligent lover of laughter.

"I don't know how the impression has spread that the English are dull when it comes to seeing the humorous angle of a situation," recently remarked Eddie Lyons. "A country that has produced such humorists as James M. Barrie and George Bernard Shaw is certainly not to be accused of lacking a fine perception of wit. Some will say that Barrie is a Scotchman and Shaw an Irishman; but they have written for the English public, and it is London that set the seal of approval on their literary and dramatic efforts."

"We have had hundreds of letters from movie goers in England," added Lee Moran, "that prove clearly that as a nation their sense of humor is very keen.

Lyons and Moran's latest comedy feature, "Fixed By George," will be shown at the ——— Theatre next ———.

NEW COMEDY SURPASSES STARS' EARLIER SUCCESSES

"FIXED BY GEORGE," the latest Universal comedy feature, starring Eddie Lyons and Lee Moran, represents one of the most perfect combinations for screen success to be found anywhere. First, there are Lyons and Moran, whose record of successful comedies stands alone in the world of the motion picture. Over two hundred comedies have been produced by these prolific mirth creators, and every one of them has been a hit in its class. They started with the unpretentious single reelers six years ago, and though lacking the "class" and perfection of their later productions, they were characterized by good taste, wholesome humor, smart clothes and an utter lack for the horseplay and crude wit which passed for comedy in those days. They improved their productions as the screen progressed in importance, and their two-reel comedies were the leaders in their particular class. A year ago the demand came from all over the country for more pretentious productions for Lyons and Moran, and Universal decided to have them produce five-reel features of stage successes and the best humorous stories of the magazines. The success they have scored with their first three features is well known to everyone, and "Fixed By George," their latest effort, is said to surpass its predecessors.

Another factor in the combination is Edgar Franklin, well known dramatist and magazine writer, who has furnished Lyons and Moran much humorous material in the past. "Everything but the Truth" and "Once a Plumber," two of their biggest hits, were from Edgar Franklin's pen, and he is also the author of "Fixed By George," to be seen next week at the ——— Theatre.

LYONS-MORAN INNOVATED NEW IDEA IN FILM COMEDY

YEARS ago, when screen comedies were in their infancy, audiences were led to believe that a battered derby, a ragged coat and over-size shoes were the chief articles of a comedian's wardrobe. The impression was also current that scraggly whiskers, a fantastic moustache and a putty nose proclaimed the screen humorist. As for the "props"' of the laugh-maker's trade, they consisted principally of stuffed clubs, inflated bladders, plaster bottles and over-ripe custard pies.

About six years ago two young men who had been making audiences laugh in musical comedy and in vaudeville, using legitimate methods and dressing in the height of fashion, decided that if audiences in a legitimate theatre, could be amused by such methods, there was no reason on earth why patrons of motion picture theatres could not be made to laugh in a similar manner. Universal thought the idea worth trying, and the Lyons and Moran comedies were launched. They were a success from the start. Eddie Lyons and Lee Moran proved that it was not necessary to make up and dress like a scarecrow to be funny, or to hurl edibles at each other to provoke the audience to laughter. Bright situations cleverly presented, smart clothes, attractive settings and locations and clever titles proved just as funny, much more wholesome, and brought audiences back instead of disgusting them.

"Fixed By George," the latest of the Lyon-Moran five-reelers will be seen next week at the ———Theatre.

Woman Exhibitor Devises Interesting Display

THE manager of the Casino Theatre out in the Windy City, is a very enterprising lady who is always on the job as far as publicity for her pictures is concerned. Mrs. Emma Cohen is her name and Mrs. Cohen knows a good picture when she sees one. She knew that Frank Mayo in "Hitchin' Posts" was a great production and she backed it up by an emphatic and taking lobby display. And she drew the crowds and made big money on her picture. Mrs. Cohen is keen on using lobby displays in connection with the productions and she attributes a considerable portion of her financial success with the productions to the efforts she expends in arousing interest by decorating the available conspicuous space which her theatre has.

Lobby display of Casino Theatre, Chicago, Ill., for Frank Mayo in the special attraction, "Hitchin' Posts."

Mayo has made another picture since "Hitchin' Posts," called "The Marriage Pit," and although it is a vastly interesting one, and much in demand, it is in no way detracting from the popularity of "Hitchin' Posts," his earlier release. This story of post war days on the great Mississippi and in the adjoining country, is full of romance, adventure and quick action, and is just the role for Mayo, virile, romantic and versatile actor that he is. Mayo is now working on his next production, "Honor Bound," from the pen of Jacques Jaccard, who is also directing the production. It is a picture of the big rubber country in South America, and it has a big role in it for the star, who, as usual, will be surrounded by a capable cast.

Frank Mayo is worth any added publicity that the exhibitor backs him up with, for he has made his own niche in the movie hall of fame, and his popularity is something stable and lasting. Other exhibitors can "cash in" on him just as did the enterprising manager of the Casino Theatre.

HERE'S A SPECIAL ATTRACTION WITH A SERIAL THRILL!

CLINGING for four hours to the front of a speeding Southern Pacific locomotive while filming night stuff for "Wanted At Headquarters" on the main tracks in the Newhall tunnel near Los Angeles, didn't phase plucky Eva Novak nor her director, Stuart Paton.

Although they were almost suffocated by smoke and gases from the engine when it sped through the long tunnel, the Universal star and producer stuck sturdily with the cameraman. Sixty members of the cast and producing staff were used in the scenes, which show the kidnapping of an armored express training containing a $10,000,000 shipment of gold bars by a gang of super-crooks.

One of the enormous lights used for long shots at night was mounted on the locomotive to light the track for half a mile ahead. The electricity to feed the light was supplied by a special equipment of motor-generators carried on a flatcar trailer. A day coach was also provided as a lounging and rest room for those of the company not actively appearing in the scenes.

The train operated on the main track, and the crew kept in touch with the division dispatcher at Los Angeles and moved it to a siding when the regular passenger trains headed for points north and east thundered through.

The company worked four days with the locomotives, the rent for which approached the $6,000 mark. Other scenes were made on a siding at Pacoima, Cal., and about a rock quarry there.

"Wanted At Headquarters" is from the story by Edgar Wallace, picturized by Wallace Clifton.

LYONS-MORAN MAKE THEIR BOW IN SOCIETY

WHEN David Robbins, chief of the projection department of Universal's New York office, recently celebrated in honor of his young son Morton's birthday, he arranged a private showing in the living room of his home of "Once A Plumber," featuring Lyons-Moran. Using a small home projector, he ran the picture off in great style. The neighborhood had gotten wind of the affair beforehand and as Lyons-Moran were as popular there as everywhere else, Dave had a lot of unbidden guests, whom he good-naturedly welcomed. "Once A Plumber" proved a "knockout" and this private showing helped the neighborhood theatres when they offered this attraction, for the stories of its super-qualities got around in double-quick time.

Service Page For

Carmel Myers in "The Gilded Dream"

Carmel Myers
UNIVERSAL

AT A GLANCE

SUBJECT—"The Gilded Dream."

STAR—Carmel Myers.

PREVIOUS HITS—"The Dream Lady," "His Unmarried Wife," "The Little White Savage," "In Folly's Trail."

DIRECTED BY—Rollin Sturgeon.

STORY BY—Katherine Leiser Robbins.

SCENARIO BY—Doris Schroeder.

SUPPORTING CAST—Thomas Chatterton, Elsa Lorimer. Boyd Irwin, Edward Tilton, Edwin Dennis.

LOCALE—A small town; New York City.

TIME—The present.

THUMB-NAIL THEME—The story of a girl who cherishes through a drab existence the dream of a rosy future, and the results which follow her plans to make that dream a reality.

CAST

Leona	Carmel Myers
Jasper	Thomas Chatterton
Geraldine	Elsa Lorimer
The Attorney	Edward Tilton
Frazer Boynton	Boyd Irwin
Alex	Eddie Dennis

THE STORY

LEONA is a dreamer of dreams—in whose small town there is no opportunity for the finer things of life—the things which her mother, an ex-society woman, has often told her of. Now an orphan, Leona lives in dreams of a golden future—a future which seems long distant if even possible. Then, into the sordid present, with its hard work at the millinery shop, comes the good news of the legacy which makes possible the realization of the first step toward her golden goal.

Leona goes to New York City and is taken under the wing of her godmother, Geraldine de Forest, an old chum of her mother's. There she starts an intensive campaign to achieve a gilded marriage. She has youth and beauty and undeniable charm—and her way seems smooth. Frazer Boynton, a millionaire, falls in love with her and proposes. This seems the goal of her dreams—although by now she has met another man, a lovable idler, Jap Holroyd. At his meeting with Leona all is changed, for from then on he is devoted solely to her. She finds herself inclining more and more toward Jap, and is repeatedly warned by Geraldine, who is jealous.

Leona accepts Boynton after a bitter disillusionment concerning Jasper Holroyd, and tries to forget Holroyd in the glamor of the gilded dream. She seems succeeding, when other influences threaten the barque of her dreams. An obnoxious country lover visits her and has to be disposed of.

Leona is becoming more and more disillusioned with life and more miserable each day. Then Jap comes to the country place where she and Geraldine have gone for vacation—he is on his way to San Francisco to engage in big work there. An accident occurs—and Leona, rescued by Jap, finds the truth out about herself at last. She finds that she loves Jap, worthy or unworthy—and that in pursuing her gilded dream she has become as the people with whom she has associated in New York. She determines to leave them, and go to work—to find her dreams by her own effort and work. She breaks her engagement with Boynton, which so enrages Geraldine because of the scandal it will create, that Geraldine orders her from the house and declines to have any more to do with her. Geraldine admits her accusation against Jap was a lie.

Penniless, but with renewed self-respect, she starts off to the city, but Jap is waiting—and they have mutual explanations.

ADVERTISING DISPLAY LINES

You can't sell your love and keep it too. This is the lesson Carmel Myers learns in "The Gilded Dream."

Leona the girl loved money; but Leona the woman loved love. See Carmel Myers in "The Gilded Dream."

"If I ever marry, it will be for money—the only thing that brings real happiness" said Leona. But women change their minds. See Carmel Myers in "The Gilded Dream."

In a fantastic boudoir two designing Daughters of Eve planned their amazing conspiracy against the well-being of the state of bachelorhood. See "The Gilded Dream" with Carmel Myers.

High brows and low necks, cold baths and hot intrigues—that was the life Leona longed for in the circles in which dull husbands and frivolous wives let each other severely alone. How she fared is told in "The Gilded Dream" with Carmel Myers.

Usable Publicity Stories for Carmel Myers in "The Gilded Dream"

CARMEL MYERS MEANS YOUTH AND VIVACITY

CARMEL MYERS is the Peter Pan of the screen. Although this fascinating young California girl has won success as a star on the silver sheet and on the Broadway stage, she has never quite grown up. The unquenchable spirit of youth is just as vital to Miss Myers to-day as it was a few years ago when she was attending school. She is a rare combination of dignified star and mischievous youngster, and neither phase of Carmel is a pose.

One moment she will be discussing with her director, Rollin Sturgeon, the technical points of a scenario, and five minutes later she may be found in her dressing room busy on a wardrobe for a row of kewpies. You may find her between scenes poring over a draft of the League of Nations or deeply interested in a volume of history or philosophy, and an hour later she will be reading a book of fairy tales or getting a kick out of the colored supplement of a Sunday newspaper. She amuses herself at times by writing detailed criticisms of books she has read or plays or pictures she has seen, and then again she may be composing a series of frivolous limericks compared to which the rhymes of Mother Goose are deep and serious.

It is this unconquerable fire of youth that adds zest and charm to every character Miss Myers portrays on the screen. It is this spirit which urged her to go to New York and win a name on the stage after she had starred in the films for two years. After her conquest of Broadway she returned to Universal City and appeared in "In Folly's Trail," which scored such a huge success that she was immediately starred in "The Gilded Dream," by the same author and with the same director. This picture is soon to be seen at the ———— Theatre.

"The Gilded Dream" is a notable production in that its cast includes in addition to the youthful and vivacious star ,an actor of the charm and finish of Thomas Chatterton, who marries the lovely Miss Myers in the picture's close, an actress as adept as Elsa Lorimer, who portrays a difficult role with the most convincing reality, and Boyd Irwin, who, as the "genteel heavy," almost marries the lovely heroine to himself and his millions, but is disappointed at the eleventh hour. Mr. Irwin is an English actor who did considerable screen service in a big film produced in Australia.

LEADING MAN PURSUES NUMEROUS ACTIVITIES

THOMAS CHATTERTON, who plays opposite Carmel Myers in her newest photdrama, "The Gilded Dream," which is to be seen at the —— Theatre on ———, has won success on the stage, on the screen, as a director, in the world of business and as an inventor.

On the stage he has played parts

Carmel Myers in "THE GILDED DREAM" UNIVERSAL

since he was a youngster. He played in "The Man of the Hour," "What Happened To Jones," "Lovers Lane" and other successes. He played stock engagements in various cities, and on four different occasions played juveniles and leading roles at the Alcazar in San Francisco. He first became associated with the screen when Thos. Ince engaged him to direct for him about six years ago. He was with Ince in that capacity for two years, playing leading roles and heavies in many of the stories he directed. Then he occupied a similar position with the American company, after which he returned to the spoken drama for a time. He has recently played leading roles with Enid Bennett and Peggy Hyland.

Thomas Chatterton is the originator of the Chatterton System of Bakeries, a million and a half dollar corporation with stores in every large city west of the Rockies. His system of baking bread under ideally sanitary conditions is patented, and he draws a royalty from the companies using his process.

He is now employing his spare time in perfecting a stereoscopic lens which will give depth and definition to a motion picture as it is thrown on the screen. He reports that he has worked up the idea, which only needs simplifying and refining.

ACTRESS' GOWNS CREATE A SENSATION ON SCREEN

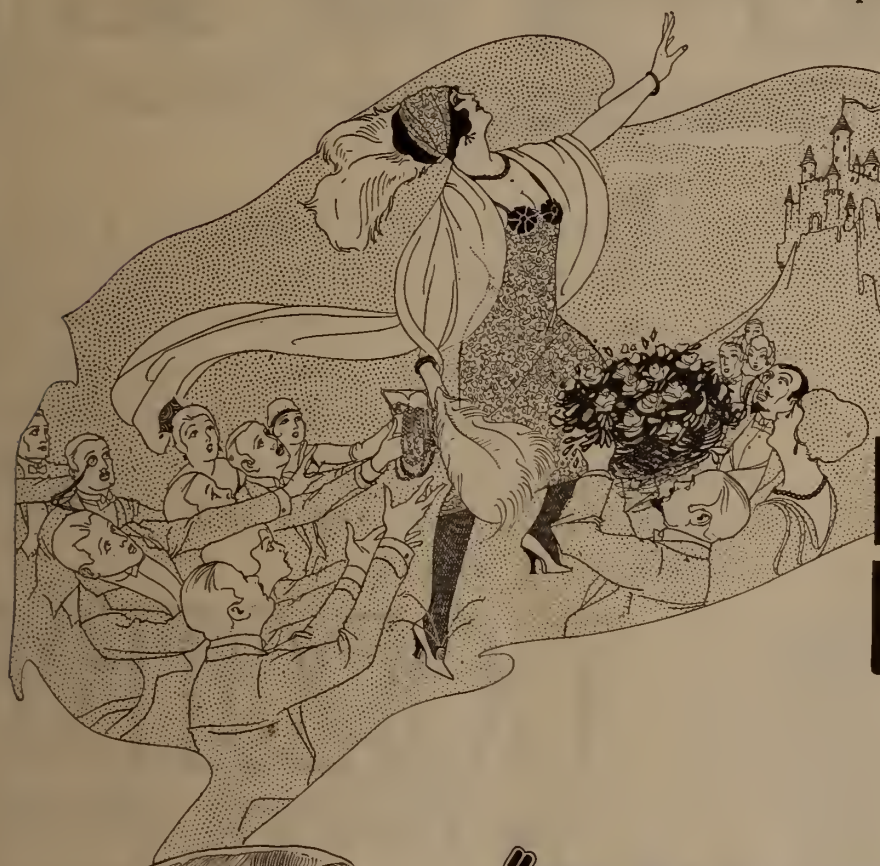
IN "The Gilded Dream," the Universal photodrama in which Carmel Myers is to be seen at the —— Theatre on ———, many of the scenes are laid in the exclusive social and Bohemian circles in New York and its suburbs, and there is a veritable fashion show in the garments worn not only by the winsome star, but by several other members of the company.

Elsa Lorimer, who plays the role of the ultra-modern Geraldine De Forrest in "The Gilded Dream," is recognized as one of the best dressed women on the screen. She spends a small fortune in keeping her wardrobe up to the minute and is often several months ahead of the calendar. She has appeared in a number of recent film productions in which her beautiful gowns were as attractive a feature as her splendid acting.

Miss Lorimer brought to the animated sheet the experience of six years on the New York dramatic stage, appearing under the management of such well-known figures as Daniel Frohman, Henry B. Harris, William Brady and Oliver Morosco. She played a number of society roles at the Lyceum Theatre, New York, supporting Robert Edeson, Walter Jones, Hedwig Reicher and Marjorie Rambeau and played leading roles in stock companies both in the East and in California.

Her entrance into the silent drama was brought about by the fact that she was playing in a Broadway production owned by Daniel Frohman, who is also greatly interested in the Famous Players Film Company. A screen drama was being cast requiring an actress of the same type as Miss Lorimer, and Mr. Frohman suggested that she enact the role in the studio during the day while she was appearing in the stage play at night. Since then she has devoted her efforts to the screen almost entirely.

This is one of the new Quarter-page Newspaper Ads. for this remarkable picture. Order No. 5 mats, only 40c.



The Biggest Heart Picture of the Generation

DOROTHY PHILLIPS

The Dazzling Star of "The Heart of Humanity" in the Universal Jewel Production de Luxe directed by Allen Holubar

"ONCE TO EVERY WOMAN"

Supported by ... Margaret Mann the Mother Mine of "The Heart of Humanity" .....

YOU know that there is nothing so beautifully compelling in Nature as mother-love. Even the word "mother" gives you a thrill. Imagine, then, a picture that is almost sublime in its reverent, forceful and dramatically appealing presentation of the mother-love theme! Here, indeed, is such a picture. It reaches depths of pathos and heights of human feeling seldom found on the screen; it will make you cry, then dry the tear with a smile; it will thrill you with its drama and hold you tight with its suspense... It's worth seeing if ever a picture was—and besides being entertained you'll be happier for having seen it. Come—that's all!

NOW PLAYING

"ONCE TO EV

The Biggest Heart P

Here's the picture that
throbbing cadences of silent song
mother-love—mother-love in all
and burning intensity of emotion
right down to the innermost rec
forth a glowing response that mak
power of the force that rules the
having seen it.

DOROTHY

The Dazzling Star of "r

UNIVERSAL

This is an exact-size reproduction
paper Advertisement which is now
for this great picture. In the ad
contains copy calling attention to
acting. Order your mat from you
the Universal Supply Dept., 1600 B
to Every Woman," Mat No. 6, Price

The Lover who waited.

The Girl who dreamed.

The Source of the money.

ERY WOMAN"

ture of the Generation

ins on the screen in
ie very breath and soul of
boundless, loving sacrifice
It's a picture that reaches
s of your heart and brings
you recognize and feel the
ld. You'll be happier for

PHILLIPS

e Heart of Humanity"

EWEL

he new Half-page News-
lable (in mat form only)
you will run, this space
othy Phillips' remarkable
versal Exchange or from
way, N. Y. Specify "Once

The Man who didn't want to marry.

The One who had to be paid

The Woman who came home.

Dorothy Phillips

YOU saw her in "The Heart of Humanity"—you'll never forget her. Yet here is a photodrama still bigger and one in which America's Bernhardt reaches heights of dramatic expression that will hold you enchained. See her play Aurora Meredith, the small-town girl, whose golden voice raised her from humble poverty to the mighty stage of the Metropolitan, and you will see acting such as the screen has seldom known.

Supported by

MARGARET MANN,

the famous "Mother Mine" of "The Heart of Humanity."

Universal Jewel Production de Luxe

"ONCE TO EVERY WOMAN"

A PICTURE of Mother-love and a woman's quest that will strike a responsive chord in every human heart. Not a preachment, but just a story of your mother and mine, simply and beautifully told, yet with one of the biggest scenes in it that the screen has ever produced, the great panic scene in the Metropolitan Opera House following the shooting of Aurora Meredith on the stage. The critics of the foremost moving picture magazines are unanimous in saying that this is one of the finest things that have ever been done in pictures. You cannot afford to miss it. Now playing. Remember the name—you'll never forget the picture—"ONCE TO EVERY WOMAN."

NOW PLAYING

This is one of the new Quarter-page Newspaper Ads. for this remarkable picture. Order No. 4 mats, only 40c.

Here's A Wonderful Idea For A Cut-Out

THE attractive twenty-four sheet posters issued by Universal for "Once To Every Woman," the big Jewel starring Dorothy Phillips, are ready at all the exchanges now and a wonderful cut-out can be made from one of these.

The making of this cut-out does not involve any intricate processes—it is quite simple, in fact. Take four strips of compo board, seven feet high and twenty-eight feet wide, lay them side by side and mount on them the twenty-four sheet poster cut out in the manner shown by the illustration. Connect the four pieces with hinges so that the cut-out is in reality a folding screen. How attractively this shows off in front of a lobby can well be seen from the reproduction on this page of the cut-out in front of a theatre.

The poster features emphatically the dazzling star of the production—Dorothy Phillips—showing her first as a school girl graduating from the little village school; second, leaving home and mother and all the loved ones to conquer the world and reach to golden heights of fame; third, on the brink of her career, and fourth, as the woman with society at her feet. It is a delightful progression that is illustrated in this poster.

All sorts of inspiring letters are coming to the Universal offices daily from exhibitors and persons who have already shown or witnessed "Once To Every Woman," meting out to it the very highest of praise and predicting for it the most glorious of successes. Dorothy Phillips has done the best work of her career in this heart drama, and Allen Holubar has directed it with the skill of a master. Margaret Mann gives a noble and notable characterization of "mother," and Robert Andersen and Rudolph Valentino give flawless impersonations.

Look out! he's wild!

AND is he FUNNY? Oh. Boy! Listen to the crowds that come a-flocking way beyond your wildest dreams, and judge for yourself. Show him in his latest two-reel monkeyshine and know why Universal claims to have discovered the Missing Link for an unbroken chain of laughs; learn why a never-ending roar of guffaws greets this living storehouse of unlaughed laughs. Here's a rib-tickler that has 'em rockin' in their seats like a storm-tossed catboat. Book this robber of the blues that is linin' 'em up four deep from the box office to the post 'round the corner.

JOE MARTIN

In his latest chin chuckler directed by Al. Santell

"A WILD NIGHT"

UNIVERSAL-JEWEL

ADVANCED PRICES AND THEN-

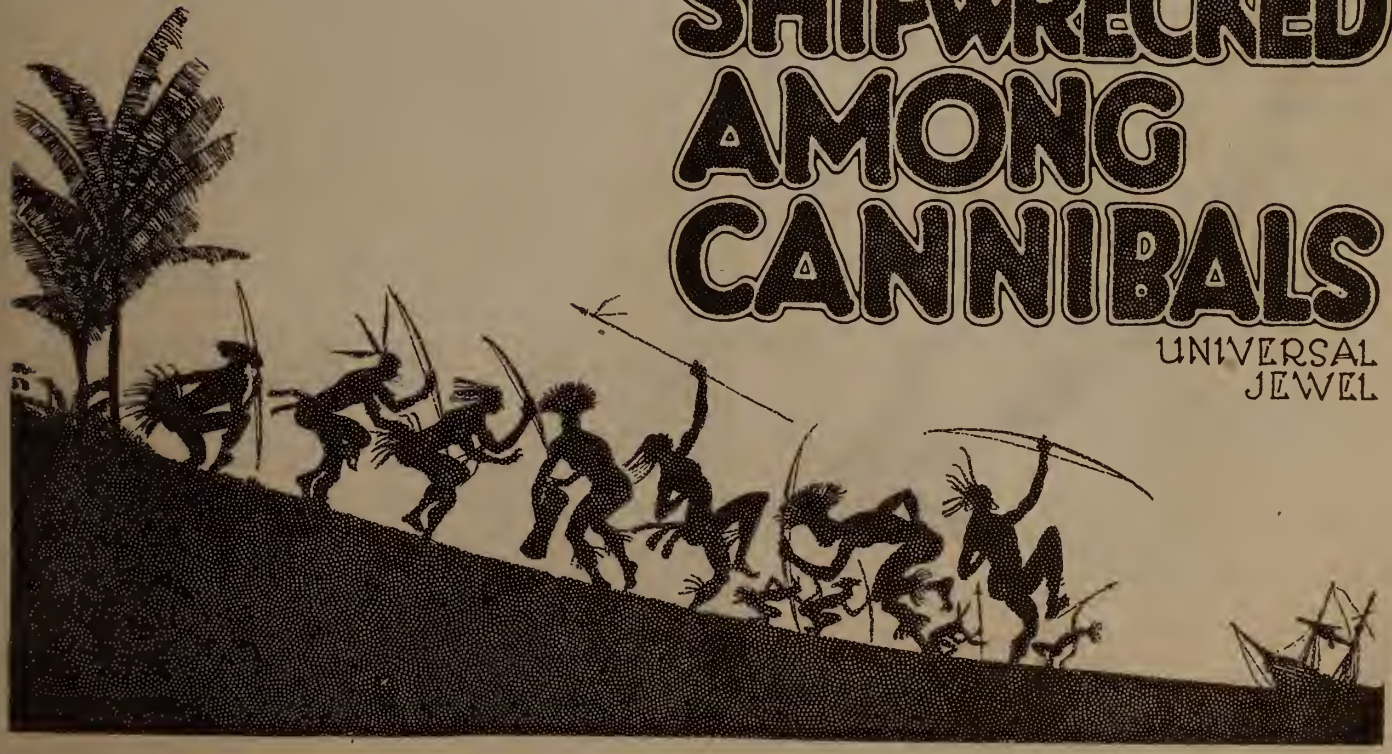
FIVE TIMES HIS CAPACITY-AND TURNED 'EM AWAY

JACOB MOELK, of the Majestic Theatre, Janesville, Wis., wires: "Opened with 'Shipwrecked Among Cannibals' at advanced prices. Unable to handle crowds. Turned hundreds away. Seating capacity 300. Paid admissions 1,537. This picture will break all house records, for my patrons came out commending picture. Give me more of these money-getters."

Carl Laemmle presents

SHIPWRECKED AMONG CANNIBALS

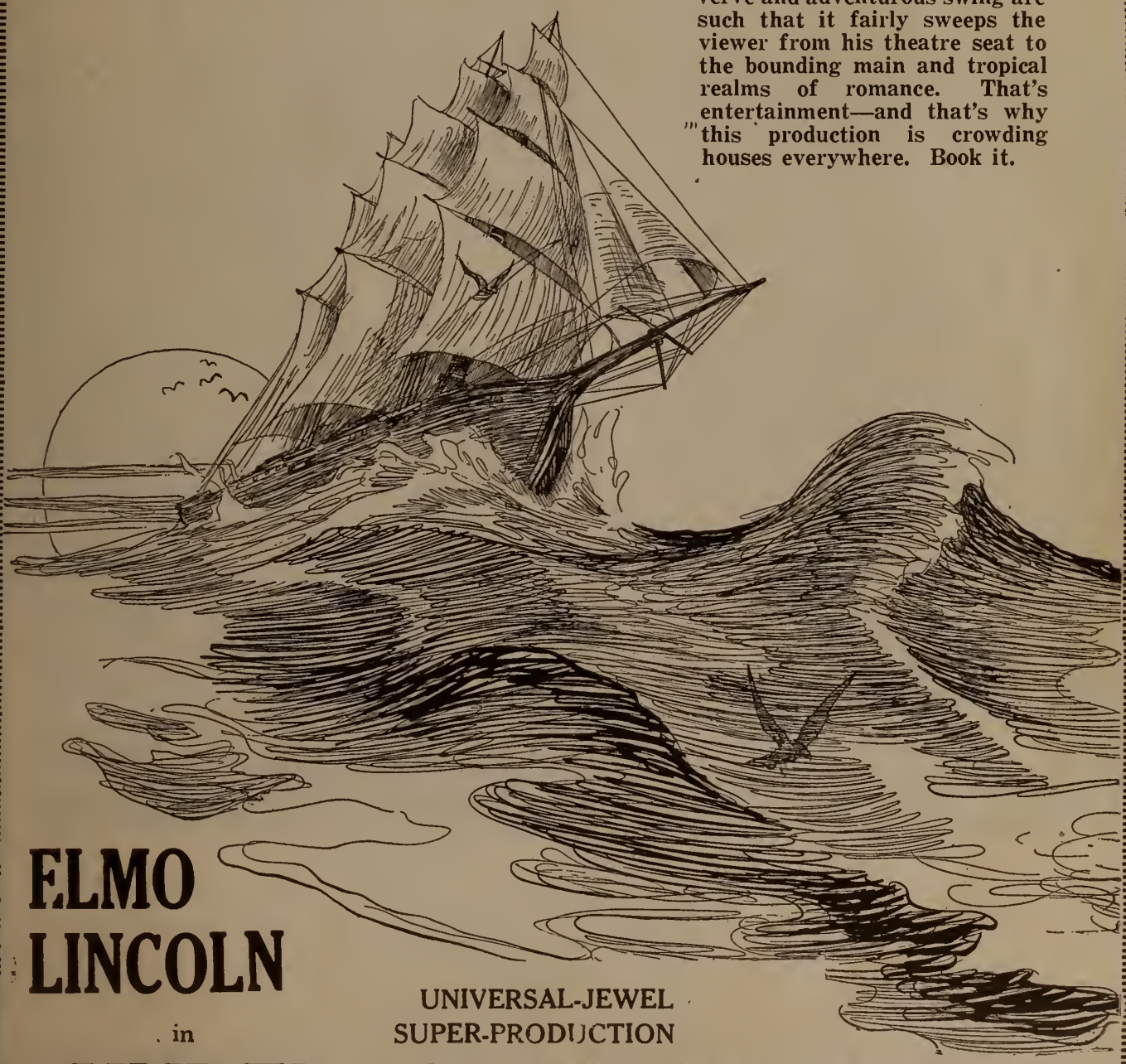
UNIVERSAL JEWEL



WHEN?

"BLIND HUSBANDS"

The lash of the spray and the sting of the salt are in this stirring picture. And its actionful verve and adventurous swing are such that it fairly sweeps the viewer from his theatre seat to the bounding main and tropical realms of romance. That's entertainment—and that's why this production is crowding houses everywhere. Book it.



ELMO LINCOLN

in

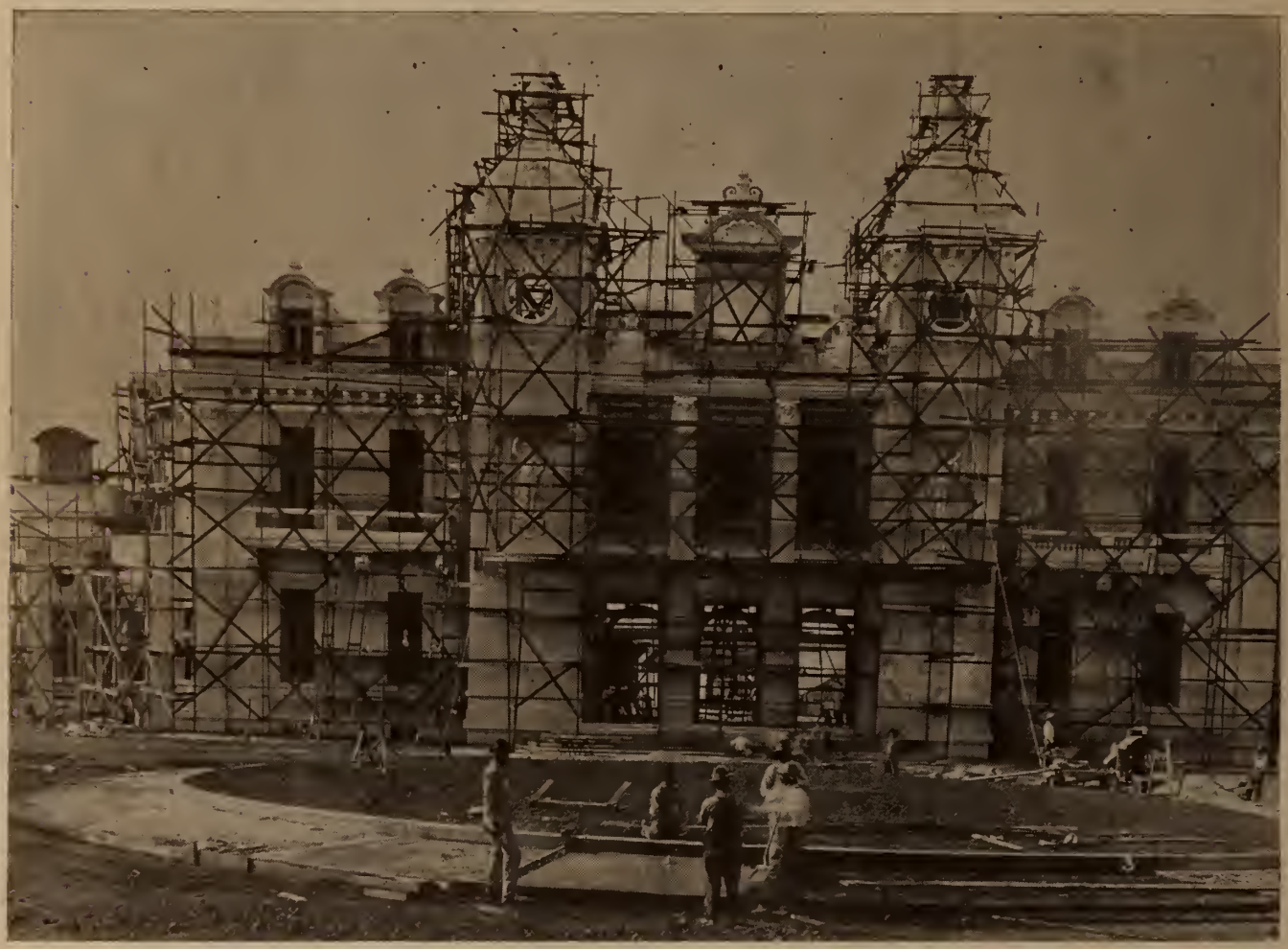
UNIVERSAL-JEWEL SUPER-PRODUCTION

"UNDER CRIMSON SKIES"

Directed by REX INGRAM

Story by J. G. HAWKS

Another Huge Set Being Erected For "Foolish Wives" Production



HERE is a picturization of the huge set that is being constructed in Universal City to represent the Casino at Monte Carlo. All the sets that are being constructed under the supervision of Erich Von Stroheim for his production of "Foolish Wives" are of huge dimensions and involve an outlay of thousands of dollars and the employment of hundreds of men.

It will be a source of much delight to numerous movie lovers throughout the world that Von Stroheim himself will play the principal part in this picture. His acting was a constant source of enjoyment in "Blind Husbands," which he also directed, and it was no little disappointment to his admirers when he decided not to take part in his second production, "The Devil's Passkey," and devote his entire energies to shaping the tremendous undertaking of the picturization. But in "Foolish Wives" he will have a role that will keep him almost constantly on the screen and bring into use those rare histrionic talents of his which can fascinate an audience so keenly and make everyone hate him so thoroughly. He will play the role of the seducing count, who conquers the hearts of countless women without being conquered by them; who lives in a whirl of intrigue and scandal and goes undisturbed on his supremely selfish way at last to meet the doom he so richly deserves.

Maude George and Mae Busch again play the roles of continental women—sophisticated and vivacious ladies of fashion, who live to love, who have no scruples and who idle away their time in the gambling resorts of the place, seeking ever the favor of such gallant and unholy fascinators as the Count Sergius Aprazin (Erich Von Stroheim).

The cast of "Foolish Wives" will also be enriched by Marguerite Armstrong, a startlingly beautiful blonde "find" of the director's, Rudolphe Christians, famous international actor, Cesare Gravina, one-time famous opera singer, Malveen Polo, enchanting daughter of the famous Eddie, and Dale Fuller.

THIS is the man who directed the picture which has made more talk since its release than any other production of its kind during the year 1920. Take our advice and play this masterpiece at your earliest opportunity. Genius doesn't show every day.

CARL LAEMMLE presents

Von Stroheim's MASTER PICTURE

"The DEVIL'S PASSKEY"

Universal-Jewel Production De Luxe

Something Worth "Piping" About

PRISCILLA DEAN

in Tod Browning's Production

"The VIRGIN OF STAMBOUL"

Story by H. H. Van Loan

UNIVERSAL-JEWEL

Thousands of exhibitors have heard the call of this big-as-life wonder feature and are the richer for having answered it.

Millions of people have wept and laughed with alluring, seductive Priscilla Dean and are the happier for having seen her.

All the oriental grandeur of the land made famous in song by Omar is here depicted with a fidelity and lavishness that fascinate the eye while it thrills and enthralls with its big, pulsating, wondrously human story.

P. S. Mr. Exhibitor, have YOU booked it?

Priscilla Dean ironing in her home.

She's A Home-Maker Too

THIS is none other than Priscilla Dean, star of many splendid picture plays, who lives in a world of glamour and romance during most of her waking hours, doing just what you and innumerable other women all over the globe do most every day—IRONING. And the place where Priscilla is performing this housewifely duty is none other than her home, in one of the prettiest of bungalows in Hollywood, California. And it is a real home, too, with a real husband in it, for in private life Priscilla is the wife of Wheeler Oakman, her handsome leading man. Priscilla's joy in her home-life is a keen one indeed, and she finds no greater delight than in the performance of the thousand and one little homely duties attached to the care of a house, and in working in her garden and orchard.

It will be many a moon before the fame of "The Virgin of Stamboul," in which Priscilla Dean starred, dies down. An exquisite production, both from the acting and directorial end, it met with instantaneous and popular favor wherever it was shown. And now, many months after its release, this romantic production of the mysterious East is still being industriously booked and is playing to crowded houses.

"Outside the Law," the next big Jewel starring Priscilla Dean, is being awaited with keen anticipation. Directed by Tod Browning, who made "The Virgin of Stamboul," every detail of its stupendous sets was carefully supervised and its scenes are said to be the mot realistic ones ever filmed. The members of its cast are names to be reckoned with in the world of pictures, and include Lon Chaney, E. A. Warrern and Wheeler Oakman, in addition to Miss Dean. It will be released within the next few months.

Here's No. 3 From Betty

Dear Betty: Last night the Nightingale awoke me—this is about the ninety-first time it's happened, and every time I phone the janitor he says he's off black cats and opals. Nightingale belongs to an X-Lieutenant—a Bachelor (I mean the Lieutenant) and he lives directly over me—all alone with his cat. You know my bedroom opens on the fireescape, and they tell me Nightingale is a booze fighter, acquired the habit in the trenches as he's a war veteran. You remember that bottle of Kentucky Rye you hid in my hat box—well the cork worked loose and that's why Nightingale is so attentive. The fumes have penetrated through the walls. The Bachelor came down the fireescape the other night to apologize for the cat's indiscretions and now I understand why the Janitor included Opals with black cats. The Bachelor has opal eyes Betty. Say, what sort of a gown did Juliet wear when Romeo scaled her fireescape? Don't overlook this question as you occasionally do when I ask you something important.

By the way, the Piano is installed in our Luncheon Club Room. It's a peach and you ought to see it shimmy with one of our jazz players. I really believe by Spring we'll be signing contracts with exhibitors for the use of our orchestra—we've only got about 26 players on various instruments. We haven't fixed up our rest room yet—we're postponing it until we pull off our Halloween racket. Who wants to rest, nobody, we're all too busy scrapping over the entertainment we're going to give. There'll be toe dancers, singers, performing monkeys, and I believe one of the girls invited the Salvation Army.

Betty I'm economizing to such an extent that I don't even buy a paper any more. I'm trying to demonstrate to the subway crowd that we can get along without papers as well as restaurants. Of course, one can always look over the other fellows shoulder. Between the two economies—the lunch and paper, I've bought a peach of a new blouse. It must be becoming because none of the girls like it.

By the way, I forgot to write you that George Kann is back from Europe. He's the same old George, with exception of a few acquired expressions. We're all Deah Girruls now, and everything we do is topping. He's donated seventy-fuve books to our library. I asked him to throw in a set of Balzac, but instead he gave me a copy of the old testament. However, one's as interesting as the other.

The General Manager of Exchanges, Mr. Berman, is wearing a most benignant expression. He's just returned from an extended visit of one day in Chicago where he held a meeting with "His Boys." I wish he'd go to meeting oftener for it always puts him in a dandy humor to hear all "His Boys" tell how they're going to smash H—— out of all previous records. I can swear occasionally Betty in my letters—that's a privilege that goes with voting. Well, to get back to the meeting, I don't see why we girruls can't attend these meetings, do you? Think of what WE could put over. Of course, maybe the General Managers figures it wouldn't be a good idea as far as the concern is concerned, as married managers need higher salaries.

P. S. Claude Macgowan has resigned, and Olga Hadel is examining Aluminum wear. Why do pretty girls suddenly get interested in Aluminum, Betty? PEGGY.

International News

No. 69

Fresno, Cal.—$250,000 auto track completed and opened with thrilling races. (Driving the last golden stake). (To be omitted from Boston, New England, Chicago, Baltimore and Southern prints.)

Boston, Mass.—Boston celebrates Fire Prevention Day. Old timers join modern flame fighters in parade. (For Boston and New England prints only).

Jamestown, Va. — British "Pilgrims" at American Shrine. Lord Rathcreedan's party visits "cradle of Republic". (For Baltimore and all southern prints only.

Chicago, Ill.—Host of children take part in great play festival. (For Chicago only.)

New York City.—King Football reigns. Contests like this between Columbia and New York University attract thousands all over the country.

San Pedro, Cal.—Extra! Extra! Enemy fleet routed in "fierce battle" off the Pacific Coast. (Don't be alarmed—it's just practice).

Langley Field, Va.—This U. S. Airplane shows efficiency in long training flight.

St. Augustine, Fla.—A flourishing colony. Sunny skies and free board keep the 'gator clan happy.

Huntington, Ind.—Senator Harding quits front porch and crowds turn out for his rear-platform talks.

Cleveland, O. — International presents Cleveland's victory in the greatest game in world's series history.

Tad cartoon.

New Screen Magazine

No. 90

IF the eye were a telescope, it would see strange things. It would perceive the flat plains and bright mountains of the moon. It would see that the planet Mars is more like the earth in appearance than any other world of the solar system. It has snow caps at its poles, which melt in summer and freeze in winter. All the planets would be hugely magnified.

There are games and games, but some of them ought to be played more often by children who want to be sturdy. "Snatch the Handkerchief," for example and "Chicken Fight."

For the lady who wants to be beautiful, the neck, arms and elbows should be given especial care. If the elbows are not creamed properly, dirt collects that makes the arm appear coarse and ugly.

The magazine closes with "Toyland Mystery" in which a number of dolls carry out an entertaining little plot.

International News

No. 70.

In the political spotlight. — Big crowds hear Governor Cox on his tour of the Mid-West, Bloomington, Ind.

New York City.—Enter the fur chapeau. Keep your head warm and your shoulders cool seems to be fashion's latest dictum.

Boston, Mass.—The finest on parade. Governor reviews a Law and Order force that replaced strikers.

Berlin, Germany. — Disasters in Germany. Fire destroys nation's greatest tar products plant. Photographed from an airplane.)

New York City.—A mosquito flivver. This midget laughs at Manhattan's traffic jam.

Mecheria, Algeria.—The racing season opens in Algeria. Camel and horse show lures desert tribesmen.

Cleveland, O.—Cleveland team wins basebal title in whirlwind finish. (Home-Run Smith gets a diamond pin.

Washington, D. C.—Biggest U. S. airship in picturesque flight over the Capitol. (Col. Hemsley of the air services take "Junior" along.)

Windsor, Canada. — International presents Man O' War's triumph over his only rival in $75,000 purse classic.

"Uncle Tom's Caboose"

Two Reel Century Comedy
Featuring
CHARLES DORETY, PEGGY PREVOST and ZIP MONTY

A one hoss town show plant their stakes in a tiny village. The boss of the show is a real villain; his assistant, Charlie, is the handy man around the circus, and Chow Mein, the chinky cook, can cook a real decent breakfast for all the freaks.

Chow Mein is a sly little fellow, who tries to make a donkey look like a zebra and sell it to the boss. He gets in trouble with the boss. Charlie, who is just as sly as Chow Mein, gets in trouble playing a game of cards, is chased by his fellow-players, and lands in the brawl between the boss and the Chinaman. He and Chow lock the boss up, decide to run the show themselves, and take all the money. They put on a burlesque of "Uncle Tom's Cabin," and while the girls are keeping the show going, the boys ransack the homes of the villagers. The sheriff gets wise, rushes to the theatre, and meets the manager, who has managed to get out of the freight car in which Chow and Charlie have locked him. The sheriff accuses the manager; a chase follows; the three comedians who did the mischief try to get away with it, but without avail. They land behind prison bars.

New Screen Magazine

No. 91

THERE is no such sport as a saw log joy ride, where one glides swiftly along with the current, seated on a log.

The gyroscope compass, a recent invention, is used on ships extensively. All of Uncle Sam's battleships are equipped with it. It was invented by Mr. A. Sperry.

The proper use of tableware (knives, spoons, forks) is demonstrated in this issue of the magazine.

Sulphuric Acid Gas or Oil of Vitriol, is one of chemistry's most dangerous fluids. It burns sugar to charcoal and chars wood quickly.

There is an amusing animated by Pat Sullivan entitled "Sammie White Sleeps Not."

"THE FLAMING DISK"

Episode 5.

"The Vanishing Floor"

CAST

Elmo Gray ..... Elmo Lincoln
Jim Gray, his brother....Elmo Lincoln
Rodney Stanton ..... Roy Watson
Stanley W. Barrows ....Geo. Williams
Professor Robert Wade...Lee Kohlmar
Helen Wade ..... Louise Lorraine
Briggs ..... Fred Hamer
Stella Dean .....Fay Holderness
Batt Hogan ..... Monte Montague
Con Dawson ..... Jenks Harris

HELEN cuts the cable with the flaming disk and thus rescues Elmo from death. A fight starts, however, between Elmo and the gang, and things look pretty bad for Elmo and Helen, but they are rescued by "the man of mystery."

Elmo has had Jim confined to an institution to save him from Stanton's evil hypnotic influence. Jim escapes and the guards, on the watchout for him, mistake Elmo for Jim and confine Elmo. He remains in the institution until Barrows comes to identify him.

Helen brings the lens to Barrow's office. Elmo had instructed her to deliver it to Barrows personally. Stella is in charge of the office and she deceives Helen into believing that she is taking her to Barrows. Instead, she pretends to be her friend and takes her to the house of Hans Kolp, acting as a curio dealer to cover his business of guarding Stanton's palace of tortures. They plan to torture her, but her screams prevent them.

Elmo, in search of Helen, comes to Kolp's place. He is overpowered and placed in a room, a prisoner. Suddenly the floor begins to lower, and he is in a den of raging lions. Will they tear him to pieces?

Star and Director Have Made Two Notable Productions

FOR the past few months there has been a notable association in Universal City — Carmel Myers and Rollin Sturgeon.

When Carmel returned to the coast fresh from her musical comedy honors in New York City "In Folly's Trail," a society drama of an unusual order was provided for her as her first starring vehicle. And Rollin Sturgeon was commissioned to undertake all the details of the direction. Carmel did her share all right in that picture—she was a HIT, and Rollin never forgot one single detail.

Rollin Sturgeon teaching Cormel Myers how to be truly domestic in a scene from "In Folly's Trail."

Some of the sets were almost unbelievably exquisite and particular ones were sorted out by the critics and given especial mention. The revelry scenes were among the most successful scenes ever devised by a moving picture director.

The combination of Rollin Sturgeon and Carmel Myers plus a society drama was such a success that the former was again selected to direct the scintillating young actress in her second production, "The Gilded Dream," also dealing with the high and gay life of the smart set. And again there has resulted a production which is charm in itself, which is flawless in every detail, which is harmonious, spontaneous and constantly interesting, and in which the star has every opportunity to display her enchanting personality and talents.

A new note in interior architecture and decoration has been struck in the settings in "The Gilded Dream." Sturgeon had the competent co-operation of Harry Weston, an architect of original ideas, much of whose professional career was spent in Buenos Ayres and other South American capitals. The settings represent the mansion of Geraldine De Forrest, a member of the ultra-Bohemian set, who plays the leading feminine role opposite Carmel Myers in the picture. About eighteen different apartments in the De Forrest home are shown on the ground floor to the bedrooms and boudoirs on the upper floors. Weston imbibed many of the modern Spanish motifs which he uses in these settings from his long residence in the South American cities. The settings are exquisite indeed, and as far as they are concerned, "The Gilded Dream" will hold its own with "In Folly's Trail."

It is to be hoped that the future will bring an occasional renewal of the association of Carmel Myers and Rolling Sturgeon, for that combination has been productive of real achievement in "In Folly's Trail" and "The Gilded Dream," two of the most entertaining modern society dramas the year has offered to the public.

She Has Beauty And Knows How To Keep It

CARMEL MYERS, Universal's youthful star, who recently completed "The Gilded Dream" under Rollin Sturgeon's direction, possesses a skin of velvet softness and finest texture. She recently was asked by an interviewer to tell the secret of her perfect complexion and quite disappointed the listener when she failed to tell her of lotions, creams and other beautifiers.

"The best beautifier in the world," Miss Carmel announced, "is hot water and soap, followed by a rinsing in cold water. I got that beauty hint from my mother when I was a wee kiddie, and I have followed it rigorously ever since. I do this the first thing in the morning, and then again when I take my make-up off after the day at the studio. I have the water just as hot as I can stand it, and follow with a rinsing in icy cold water. That's one hint. And the other is: Keep away from powder and cosmetics. There is nothing more injurious to the skin, and if beauty is only skin deep, the skin is very important. I have to use make-up for the camera, of course, but I take very particular care to get every grain and particle of it out of my skin afterwards.

"I find it far easier to keep my skin fit while I'm working in motion pictures than I did on the stage in New York. It's so confining, theatre work. I had to exercise regularly and take long walks. But here I get enough exercise just going to and from Universal City; and so much of the work is outdoors—or at least in the big airy stages—that it's quite wonderful."

"Double Danger"

Two Reel Western Drama

Jim Marvin ..... Hoot Gibson
Jerry Marvin ..... Hoot Gibson
Peggy Dawson ..... Dorothy Wood
Mary Dawson ..... Georgia Davey
Mr. Dawson ..... Chas. Newton
"Bull" Condon ..... Jim Corey

JIM and Jerry Marvin were twins, whose resemblance was so remarkable that when folks owed Jim money they would be likely to pay it to Jerry, who would then give it to Jim and explain. But as years rolled on, Jim and Jerry separated. Jerry secured a position as foreman on the Circle-Bar ranch, while Jim wandered about simlessly from one job to another.

An old fire-eater was Dawson, Jerry's boss—but that did not deter his daughter, Peggy, from issuing instructions and seeing that they were carried out by her dad as well as the foreman, even though she was in love with Jerry.

"Bull" Condon, Dawson's neighboring rancher was in love with Peggy, but the feeling was not mutual and when he arrived at the ranch to see Dawson relative to meeting the note which he held on the farm, he suggested to Dawson that if Peggy said the word, the note could take care of itself. But Dawson showed his true spirit by ordering Condon off the ranch, saying that he would have the money that afternoon to liquidate the obligation.

Jerry goes to the bank to secure the money for Dawson and Condon follows with the intention of holding him up on his way back and securing the money. Jim, who wanders into this part of the country, unaware that his brother Jerry is in the vicinity, is mistaken for Jerry by Condon and knocked unconscious. Condon searches him for the money, but is unsuccessful. Jim's horse races away to Dawson's ranch and when Peggy and Dawson see the riderless horse, they start out on a hunt for Jerry, thinking he has been hurt. They find Jim and mistake him for Jerry. Peggy's sister administers aid and Jim starts making love to her, she thinking it is Jerry. Peggy enters just as Jim is embracing her sister and give Jim back the engagement ring, thinking Jim is Jerry. Jim is astonished, but takes it and hands it to Peggy's sister. Dawson questions Jim about the money and the note and he protests his innocence.

Later, however, in an effort to finally outwit Condon, the both brothers, the two girls and the father are all brought together They do put it over finally on Condon, and then Jerry turns to Peggy and Jim turns to Mary and Dawson turns to the four of them and peace seems to have settled at last.

Harry Carey, who is endearing himself to thousands as the tramp in "Sundown Slim" and whose next special attraction will be "West Is West," a winner from all pre-reports.

"THE DRAGON'S NET"

Episode 12

"The Unmasking"

CAST

Marie Carlton.....Marie Walcamp
King Carson.....Otto Lederer
Dr. Redding.....Wadsworth Harris
Harlan Keeler.....Harland Tucker

MARIE and Keeler make their escape and several weeks later are en route to America. On the same boat are Carson and Redding, who instruct their agents to seize Marie and Keeler on their arrival in Los Angeles.

Marie meets her old butler as she is riding with Keeler in Los Angeles. When she leaves him to change her costume, he is seized by the gang, but the capture is witnessed by the butler, who informs the police.

Keeler is taken to an outpost of the gang, where he is robbed of one of the petals which he had concealed in his shoe, and cast in a cellar full of deadly poison gas.

In the meantime, Marie, the butler and the police head for the direction of the outpost, chasing an automobile in which Redding is riding with the lotus petal which he has taken from Keeler. The automobile falls down a huge cliff and Redding is killed, but before he dies he gives Marie the petal and tells her of Keeler's whereabouts and danger. Marie goes to the outpost, where she is seized by the gang and cast in the cellar with Keeler, but the police, according to her instructions, follow close on her heels and the two are rescued.

While this has been going on, the mysterious Foo calls on Professor McVay in an effort to find out something about the whereabouts of the remaining petals on his premises. He holds McVay up with a revolver, but he is finally seized by the police and when his disguise is partly lost during the fight, he is disclosed as none other than King Carson, Redding's crony.

Marie and Harlan are married and receive from Professor McVay a goodly reward for their efforts in locating the missing petals.

"A Lyin' Hunter"

Two Reel Century Comedy

Featuring
CLIFF BOWES, DIXIE LAMONT
and CHARLES INSLEE

A CLERK in a dynamite factory is in love with the daughter of the warden of a nearby prison. In a fit of jealous desperation he gets mixed up with some explosives and lands in jail. He gets out and in the course of his escape finds himself in a baggage car, safely tucked away in a hamper.

Professor Holme Brewer is on the train, going to New Ralgia to present the park committee with some lions he had caught in Africa. A crook makes for the professor's baggage; the clerk sees him at work on the trunk; he pushes him in and attires himself in the professor's clothes, thus getting rid of his prison garb.

The professor sleeps on and the clerk alights at New Ralgia and is greeted with acclaim. They prepare a banquet for him and he has to get no end of ideas spontaneously out of his head in order to satisfy the curious ladies of New Ralgia. It wouldn't have been so bad only the lions get loose and an awful chase and mix-up follow.

The warden and his daughter arrive just in time to be chased by a mad lion. The guards who accompanied the warden recognize the clerk and he is taken away to prison. The girl cries and tells him she will wait for him forever.

Two years later we find the clerk coming out of prison only to find the girl married to an old man. She is the proud mother of twins. He is desperate all over again and this time decides to end it all. He does so by jumping into a well head first.

a hit! —and clean!

There's no hit or miss about this Red Rider series of six two-reel romances of the Royal Northwest Mounted Police. Rarely, if ever, has there been crowded into two reels such crisp action—such zest and vim—with all the tang and gusto of the great Canadian timberlands. There's a snap and a pithy "let's go" that carries these brisk, impelling pictures with their big-hearted, rough, raw-boned fellows straight into the heart.

Clean and virile as the very air of the woods idolized by these devil-may-care fellows; men rough as a nutmeg grater and as fine beneath.

Just released
No. 4
"WHEN THE DEVIL LAUGHED"

featuring
LEONARD CLAPHAM and
VIRGINIA FAIRE

Written and directed by
JACQUES JACCARD

The REDRIDER SERIES

"A Blue Ribbon Mutt"

Two Reel Century Comedy

Featuring

CHARLES DORETY, LILLIAN BYRON, BUD JAMISON, AND BROWNIE, THE WONDER DOG

LILLIAN, who owns a cat and dog store, "cans" Charlie, her clerk, when in an altercation with a street sweeper, a brick breaks the front window of the shop. Charlie then gets a job to post bills announcing a "Dog Show" in the Auditorium with $10,000 in cash prizes. While posting the bills, he notices Brownie and a pup and decides to enter pup for a prize.

The dog show is a gala event. Lillian also enters a dog, her favorite poodle. She snubs Charlie when she sees him. Lillian's poodle is picked as a blue ribbon winner. Brownie grabs hold of him and hides him, substituting the pup in his stall. Villains enter to steal the prize dog and steal the pup. When Lillian comes to the dog's stall she finds him gone and is frantic Brownie produces the poodle for her and Lillian is overjoyed with Brownie and Charlie, his owner. Thus Charlie and Lillian are brought together again. The directors of the show decide that Brownie is a clever dog and award him first prize. Then Charlie and Lillian, being on an equal footing, get married and all seems to be well with them.

"My Lady's Ankle"

One Reel Star Comedy

Featuring ROBERT ANDERSON

M. COUPERINE, an artist, had married adorable Suzette for love, but alas, it did not buy them the necessities of life. They were pretty much down and out when Couperine got an inspiration and painted a beautiful design on Suzette's ankles and legs, prettier than silk stockings could ever be. The lack of silk stockings was the only thing which kept Suzette from getting a dancing engagement at the Café des Arts, but now—with her painted legs, she was the rage of Paris.

The new fad brought Couperine dozens of customers to his studio; long ones and short ones and lean ones and fat ones. And they all fell in love with him and left their husbands for him. Naturally it began to look pretty black for Couperine, especially when the husbands came in brandishing guns and he had to hide the wives. However, he got away with it nicely and then produced Suzette, introducing her as his wife. Everybody made up then, and things seemed to go on in great style, with plenty of money for Couperine and Suzette.

Carmel Myers, fascinating star of "In Folly's Trail," and "The Gilded Dream" who will soon be seen in a novel role, in a new story of the gay smart set

"The Timber Wolf"

Featuring

LEONARD CLAPHAM and VIRGINIA FAIRE

Red Rider Series, No. 6

TO be in love meant quite a lot to Kirk MacLean of the Royal Northwest Mounted, but when he received word from headquarters that the father of the girl of his heart was breaking the law, duty of his position actuated him to write and inform her of what her father was doing, thereby intimating that there was pressure from higher authority. But life was not all roseate for Jean, even tho the hand of law was destined to be her benefactor through life, for her father, a cruel and heartless man, kept close watch over her and made no attempt to keep from her the fact that he was producing illicit whiskey. Jean finally decides to get word to Kirk MacLean of her ill-treatment so that he can come and rescue her. She bribes a half-breed, who is a tool of Nigel Durant, her father, to take a note to MacLean. The father discovers her ruse, but it is too late to prevent the half-breed's escape. His unceasing attempts to force Jean to divulge the destination of the half-breed prove futile.

Kirk dispatches Abner Lee (his colored "jack-of-all-trades") with the note to Jean and expectantly awaits a reply. In the meantime, Jake Williams is in jail awaiting transfer to the Headquarters at Regina for trial for various offenses. He is set free by some of his conspirators while MacLean is away, in answer to the message from Jean. Abner, although tortured by Jake and his gang, refuses to tell which way MacLean went. Durant sees Kirk coming and awaits his opportunity, when he fells him with a club, fleeing with the thought that he has killed MacLean. MacLean revives and starts after Durant. He overtakes him and in a battle under water overcomes his resistance and kills him. Jake and his gang, who have arrived at the camp, watch the fight from land, where they have bound Jean with a rope and when they see Kirk come up alone, start a fussilade of bullets at him. Jean escapes while the fighting is going on and joins Kirk in time to make a getaway.

"THE FLAMING DISK"

Episode 6.

"The Pool of Mystery"

Elmo Gray	Elmo Lincoln
Jim Gray, his brother	Elmo Lincoln
Rodney Stanton	Roy Watson
Stanley W. Barrows	Geo. Williams
Professor Robert Wade	Lee Kohlmar
Helen Wade	Louise Lorraine
Briggs	Fred Hamer
Stella Dean	Fay Holderness
Batt Hogan	Monte Montague
Con Dawson	Jenks Harris

THE gang takes Helen to Aw-Wong's, fearing that her screams will attract the attention of the police. Aw-Wong is the head of a Chinese band in league with Stanton. Their quarters in Chinatown are extensive.

At Aw-Wong's, Stella still pretends to be Helen's friend and searches her for The Flaming Disk, which the gang takes from her.

The gang get in a quarrel with one of the Chinamen. Below the house is a dark, mysterious pool, inhabited by a man-eating alligator. Before Helen's eyes the Chinaman is hurled into the pool and consumed by the terrible beast.

Elmo, in the meantime, has swung himself on to a chandelier and out of the fearful lion trap into an adjoining room, thus making his escape. He discovers that Helen has been taken to Chinatown and trails her there. Entering the house, he gets into a fight with the gang, and they gain the upper hand. They hurl him down the cellar stairs; he is thrown from a rebounding plank at the foot into the gloomy depths of the mysterious pool. Will the fearful alligator consume him too?

Sophia Kerr, well-known writer.

Do Your Hands Tell Tales?

DR. ALON BEMENT, head of the Maryland Institute of Fine Arts, has a hundred and one educational problems to keep him busy, but he has nevertheless found time to cultivate a very interesting and fine art—that of outlining a person's character by the general mould and movements of his hand. In New Screen Magazine No. 89 the hands of several prominent persons are exposed, together with Dr. Bement's deductions therefrom.

First of all, this issue of the magazine shows the hands of Carl Laemmle, President of the Universal Film Manufacturing Company, whom Dr. Bement figures out to be gentle, cautious, sensitive, the very essence of honesty, and a home lover. Anyone closely associated with Mr. Laemmle could affirm the correctness of these deductions. Then the hands of Maurice Dambos, the famous French cellist, are shown, and Dr. Bement called particular attention to the fact that Dambois' hands were those of a prize fighter, since much strength is needed to ply the slender strings of the cellist.

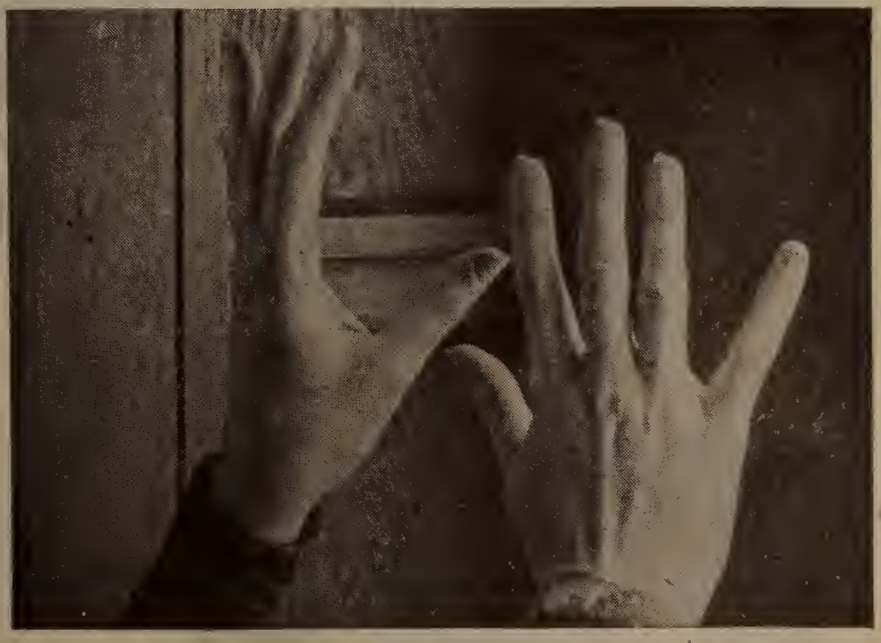
The hands pictured below are those belonging to Sophia Kerr, the famous novelist. Dr. Bement found these slim and lovely fingered hands a delight to read. Between stories, Sophia Kerr finds time to be editor of a woman's magazine and to "tear off" three or four books a year.

This "shot" on character as exposed by the hands is but another example of the interesting material which Universal collects to make up the New Screen Magazine each week. Unusual scenic effects, unusual games and tricks, unusual inventions and unusual hobbies, not to mention views of lovely gowns and all sorts of "animateds" and funny sayings form part of this weekly issue.

In addition to the exposition of character reading from hands, New Screen Magazine No. 89 contains some trick photography which is a treat for the eye, showing a rolling cloud effect, some pictures of an unusual animal, "the eared vulture," and a story in pictures showing the development of the dollar ($) sign, which should be of interest to everyone, particularly nowadays.

WHEN Dr. Alon Bement was making character studies of hands for the New Screen Magazine issued weekly by the Universal Film Manufacturing Company, he wanted to feature the hands of some well-known woman. After consideration, he decided that few hands were more interesting from the viewpoint of character deduction than those belonging to Sophia Kerr, the famous writer. Miss Kerr was particularly gracious about consenting to have her hands featured in the New Screen Magazine.

Sophia Kerr is one if the most interesting figures in the modern literary world. She is the author of one of the most entertaining novels of recent years, entitled "See-Saw." She also wrote a serial story for one of the magazines entitled "The Blue Envelope," which later was made into a serial for the movies, and in which Lillian Walker was featured. Her short stories appear constantly in all of the fiction magazines and one entitled "Sweetie Peach" will soon be filmed by a prominent motion picture company.



Hands of Sophia Kerr, famous womanwriter, as they appear in New Screen Magazine No. 89.

"You'll Be Seeing More of Me—"

YES, siree, you and your folks are going to see lots more of me, for I'm the little bright-eyed ray of smileshine that's going to hand out tons and tons of good-natured fun. Oh, yes, I know that's a large order to fill, what with Bathing Beauty competition 'n everything, but I have my own little laugh—specialty—my stuff will get the laughs that will make exhibitors glad to have me in their houses. And if you think I'm handing myself too much credit take a look at my first offering. If that doesn't make a hit with you I might as well quit flirting. So long—till next time.

Yours for a thousand feet

"Dotty" Wolbert

featured in

"A Scream in Society"

Directed by Vin Moore

and other forthcoming one reel

STAR COMEDIES

"CINDERS"

Some Eye-full

this Breezy, Speedy
Present-Day Two Reel
Western. Directed by
Edward Laemmle.
Starring

HOOT GIBSON

"THE DRAGON'S NET"

Episode 11.

"The Shanghai Peril"

CAST

Marie Carlton ..... Marie Walcamp
Harlan Keeler ..... Harland Tucker
Dr. Redding ..... Wadsworth Harris
King Carson ..... Otto Lederer

HARLAN jumps to the fender of the train, picks up Marie from the tracks while the train is in motion and thus rescues her. Marie then goes to the sacred temple, and producing a letter gives it to the Chinaman in charge, thus getting from him the last petal which she promptly hides in her hair. Carson and his gang, however, are waiting for her, seize her and take her to one of their hiding places, where they rob her of the petal and then place her in a burning tower to die. She is rescued by Harlan, however.

They proceed back to the hotel. Redding has made an enemy of Jose, the Filippino, who has been instrumental in giving the gang much help and Jose turns on them and warns Marie and Harlan of the gang's movements. Redding and Carson plan to take the same boat as Marie and Harlan back to Shanghai, but when one of their gang is captured by the Secret Service, due to Joe's warnings, they make a getaway in a private boat.

They all land in Shanghai about the same time and proceed to the same hotel. Redding is seized with a mad desire for the other petal which Marie has. He starts out one day and is followed by Marie and Harlan, but he has taken precautions to have his henchmen ready and to have the chauffeur of Harlan's car in his service so that Harlan is taken captive and dumped into the river while he almost chokes Marie to death. Will he procure from her the last petal which he so madly desires to possess?

"The Forest Runners"

Red Rider Series No. 5

Featuring

LEONARD CLAPHAM and VIRGINIA FAIRE

ALMOST all the Royal Northwest Mounted Police who occasionally loitered about Baptiste Codrae's tavern were in love with Jean, his pretty daughter, but Jean preferred Kirk MacLean, bravest of the dauntless riders of the law.

The sergeant, Kirk, and one other rider, invite her to Dominion Day, and as all three invitations occur at once, Jean decides that the only way for her to give a fair decision is by a contest. So she hangs three chains

Frank Mayo, now appearing in "The Marriage Pit" whose next special attraction will be "Honor Bound," a virile drama of ideals, women, and the great southern rubber country

of beads on a tree stump at a considerable distance from the tavern, across the river, and bids the three gallants to race for them on the following day, the one returning first to be chosen as her escort for Dominion Day.

Jake Williams, an escaped convict, has it "in for" Kirk and the sergeant, a secret enemy of Kirk, advises Jake that the day of the race is the time for him to get his revenge on Kirk. The race begins and Kirk, by a daring jump from a cliff into the river, reaches the tree stump first. He swims back to the foot of the cliff, about to climb up to his horse above, when Jake cuts the rope on which he had planned to make the ascent. He also hurls a burning fuse at Kirk, who ducks and escapes, and when Jake hurls a second, he hurls it back at him, thus mortally wounding him. Then he takes him prisoner to the tavern, where Jean is waiting impatiently, sorely disappointed that the other two had preceded Kirk, the sergeant coming in first.

The sergeant receives a letter from headquarters that for the capture of Jake Williams, dead or alive, a six months' furlough is to be granted, and Kirk is given his leave. He rides away, leaving a saddened Jean behind.

The sergeant is in panic lest Jake disclose his part in the plot against Kirk before he dies. Jake does give it away, and then Jean turns on the sergeant, snaps at him that she will not accompany him Dominion Day, rides in mad haste after Kirk, and promises to accompany him as his wife.

"Cinders"

Two Reel Western Drama.

CAST

"Bing" Davidson ..... Hoot Gibson
Joyce Raymond ..... Dorothy Woods
"Wearie" Willie ..... Jim Corey

"BING" fondly adores Joyce, but Joyce, who really loves "Bing," isn't over much on encouraging him any. One day "Bing" flirts with Stella who is riding in a private car of inspection with her father, a railroad manager and her mother. Joyce, of course, gets angry and "Bing" gets wise, but "Bing" also gets in bad with Joyce.

Now Stella has a zest for daredevil stunts so that when the train on which she is riding stops at the next station, she sends a message to town stating that it has been held up. "Bing" receives the message from the station agent and races to the scene.

In the meantime, "Wearie" Willie was actually putting over a real hold-up and "Bing" arrives in time to get the draw on him. The conductor, however, misconstrues the meaning of "Bing's" actions and fells him, thus allowing the real bandit to escape.

Stella relents her actions and after learning of "Bing's" whereabouts, trails him. "Bing" catches the bandit just as Stella arrives and after suitable explanations, everything is amicably settled between all concerned.

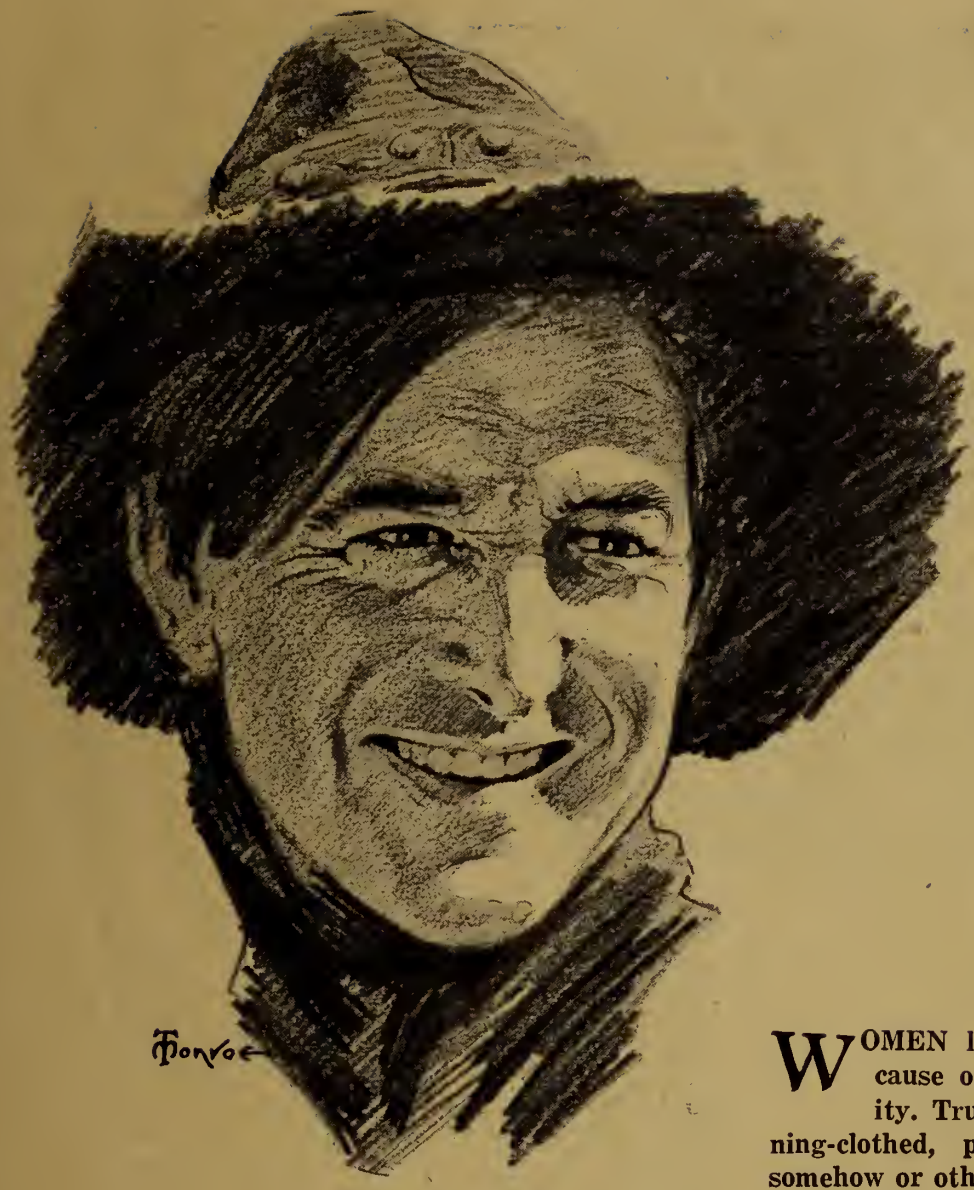
"Hearts and Clubs"

One Reel Star Comedy

JACK and Jim both love Tillie and bring her gifts, flowers, a monkey, etc. Mother prefers Jack but Tillie prefers Jim and some mix-up follows, in which the monkey, the family dog, the lovers, mother and Tillie take part.

Jack invents a stunt whereby the winner is to win Tillie. Part of it is to be blindfolded. Jim is blindfolded and holds his own balance successfully but Jack manages to fall into a fountain. Tillie and Jim try to elope while mother is extricating Jack from the fountain but without success.

Jim tries to get revenge on Jack by painting a sign, reading, $25.00 Fine for going in Water." An officer appears on the scene and demands that Jack pay the fine. Jim takes a hand in the argument and he too falls in the water. The officer demands a fine of him. Not getting it, he "takes in" both Jack and Jim and poor Tillie is left to sit in solitary state with only her mother for company.



WOMEN like Harry Carey because of his utter masculinity. True, they have their evening-clothed, polished heroes, but somehow or other they seem to have an especially warm place in their hearts for the rugged virility that is Carey's. And it's that Carey grin that gets them, too, for in it they seem to find that touch of humanness that they'd like to find in every man. Women want Carey—give them what they want.

human HARRY CAREY

THOSE THEATRES that paid $4,000 for "The Devil's Passkey" will pay $10,000 for "FOOLISH WIVES"

VON STROHEIM—AGAIN

Universal-Jewel

"FOOLISH WIVES"

Two and one-half times as much

UNIVERSAL WEEKLY

VOL. 17 MAY 26 1923 No 15

CONVENTION NUMBER

"A Corking Good Picture!"

says the NEW YORK MORNING TELEGRAPH

"Here is a wholesome drama, well presented, and should be popular with all sorts of audiences," continues The Telegraph. "There is pathos, there is comedy, and never a dull moment."

Trifling with Honor

Presented with a superb cast including

ROCKLIFFE FELLOWES
FRITZI RIDGWAY
BUDDY MESSINGER
HAYDEN STEVENSON

Presented by CARL LAEMMLE

UNIVERSAL JEWEL PICTURES
"The Pleasure is All Yours"

Directed by HARRY POLLARD

Every Page of this Weekly IS Important to You

FOR the first time in our memory one of the big companies comes out with an advance announcement of its next year's product in time for the Annual Convention of the Motion Picture Theatre Owners' Association. Momentous problems are to be discussed at the convention. Problems that concern not only the exhibitors but the producers, destributors and most of all the patrons. The entire industry will have its thought centered on Chicago the week of May 21-26.

But, however these problems are met, and we are convinced that they will be met wisely, conservatively and justly, one thing in which every delegate to the convention is most interested in is his product. This is the big factor in his business life. It determines his margin of profit.

It is a pleasure to present to a convention of busy men, and as well to those who of necessity had to stay at home, a lineup of product, presented so that he who runs may read, which will add confidence to every thought of next year. Universal is proud of its record as an independent producer with independent exhibitors. But it is just as proud of its lineup of pictures, stars, authors and directors for next season.

That is why every page of this Weekly is important to you. Turn over and read them all.

Carl Laemmle's Mess

Independence Has

No. 334.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

TAKE it from me you have finally won the long fight for independence!

Your victory will not show instantly, but beginning with this Summer and Fall it will be so apparent that none can deny it. Just before you lies the greatest era of prosperity and independence you have ever seen in the picture industry. Even as early as this summer you will have the greatest variety of fine pictures in the history of the business to select from---and they will come from independents!

You have licked the block booking system. You will soon be out from under the yoke of "take 'em all or none." The new system will be "look before you book," or "take what you want and leave the rest." That's as it should be and that's as it shall be.

No attempt to monopolize this industry will ever succeed so long as there are enough self respecting exhibitors and independent producers to put up a man-sized fight for a free and open market. The best chance anyone ever had to corner the business was years ago when the old film trust bungled its job and gave us a chance to lick them, which we did.

...age to the Convention ...Finally Triumphed

But you've had a close call. You've felt the squeeze. Some of you have faced ruin. You've had an experience which will help you the next time anyone tries to monopolize the business---for of course, other attempts will be made in that direction.

This victory means wonderful things for you. For one thing, it means that you can get down to your real job as a showman, devoting all your thought to giving your show and not worrying about where your next good picture is coming from. I know of one man who came to New York on four separate trips to book one single picture. This meant that he had to neglect his theatre, and the result was mighty costly to him. Maybe you've had similar difficulties to meet.

I'm proud of the part I have had in this triumph if I do say it myself. I am glad that not once during these years have I let up in urging you to "Look before you book," because in these four words is summed up the whole principle of successful showmanship. As long as you stick to that principle — in other words, as long as you RUN YOUR OWN THEATRE —no man or combination of men can bring you to the brink of disaster again.

Take it from me, you will have more good pictures to choose from this summer and fall than you ever had before. You will have the right of selection and you will have plenty to select from. You will have to pay a good price for the pictures you want, but you won't have to pay a cent for those you don't want because you won't have to take them at all!

The Universal policy is spreading. It was bound to live, not merely because it was the Universal policy, but because it was fundamentally sound and morally right!

UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO., 1600 Broadway, New York City

PAUL GULICK, Editor

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Carl Laemmle Thanks Exhibitors for the Expression of Confidence Exhibited in "U" Anniversary

THE most gratifying chapter in the whole history of Universal has just been written. When we say gratifying, we are speaking in the language which every exhibitor uses—the language of the box office. A picture may be a masterpiece of beauty, but have no box-office value at all, and unfortunately the people who go to motion picture theatres have not been educated as yet to the point where they will pay money at the box office to see a picture because it is merely a thing of beauty. It must have box-office appeal as well. In spite of the fact that Universal plans to keep in the forefront, as it always has, of producers who are up to date, artistic, progressive, it has always borne in mind the absolute necessity that pictures should have a strong box-office value to be of the most value to exhibitors. We honestly think that Universal pictures have a higher percentage of exploitation values than any others.

The box-office value of Universal pictures has never been more completely demonstrated than by the celebration of the Eleventh Universal Anniversary, which took place throughout the country last week. The completed figures showing the results of this week were so far in excess of the expectation and so overwhelmingly greater than at first supposed that the Universal officials were fairly taken off their feet. Already, in dollars and cents, receipts of Anniversary Week *are* $120,000 *greater than any other single week's business in the entire eleven years of the company's business existence.* This is for business only in the United States and Canada, and doesn't comprise any of the foreign or contiguous territories.

In speaking of the success of this wonderful week, Carl Laemmle, president of Universal, said:

"The confidence which exhibitors have shown in Universal, and the substantial manner in which their faith in the company has been illustrated, are fairly overwhelming. Such a representation is a birthday present which I will never forget as long as I live. From the material sense it is very gratifying, but when one thinks of the loyalty to the company and the confidence in its product and its policies which these figures represent, an overwhelming feeling of gratitude fills my heart. On behalf of the entire Universal sales organization, the officers of the company and the individual earnest workers at Universal City, I wish to thank the exhibitors of the United States. On my own part, I pledge myself and the company again to the position of independence and co-operation, of fairness and of efficiency which we have always taken and of which we are very proud, and I promise you that the Universal product for next year will be even better than it was during the past year." Some idea of the product of which Mr. Laemmle speaks may be seen in the following pages of the weekly.

NOTICE!

The Summer is what you make it ---- See next week's Universal Weekly for the "Makin's" of a great summer.

PRELIMINARY ANNOUNCEMENT MADE OF NEXT YEAR UNIVERSAL PRODUCT

UNIVERSAL'S 1923-1924 super-pictures, the Universal-Jewel productions to be placed in the hands of the exhibitor during the coming year, have been definitely selected by Carl Laemmle, president of the Universal Pictures Corporation. A set order of release and release date schedule have been arrived at for the first six, covering the period from September to February. This group of six pictures outclasses by far any similar group of releases ever before offered by Universal.

Although a tentative release schedule for Fall was made public by Universal several months ago, when some of the pictures in question were first put into production, there have been several important changes in plan, due to conditions which have arisen during the last two months. These changes have resulted mostly from developments at Universal City. It is hard to forecast exactly how good a picture will be while it is in the first stages of production. Universal has found that several of its Jewels, now approaching completion, far exceed in quality the standards set for them.

Working on the policy that the best pictures should be placed in the hands of the exhibitor at the earliest possible moment, the Universal chief has decreed that certain pictures formerly planned for next year's release be distributed early next fall. This advance in the Universal-Jewel schedule has been made possible by the overlapping release of five big pictures this Spring in time for summer schedules.

The opening of Universal's fall season will be marked by the release of "Merry-Go-Round," the elaborate picture of love and intrigue in Vienna, which is said to have received more advance publicity than any picture, with the exception of "Foolish Wives."

"Merry-Go-Round" is classed as a Super-Jewel by Universal. This means that it is a production of more than usual merit, and that its making has been characterized by great expense and care. It was directed by Rupert Julian, with a cast of notables headed by Norman Kerry and Mary Philbin. The cast includes such film personages as George Hackathorne, Spottiswoode Aitken, Maude George, Dale Fuller, Dorothy Wallace, and a dozen other leading players, in addition to hundreds of extras in Viennese scenes and battle shots.

This picture is expected to cause a sensation when it is released, because of its unusual portrayal of life in gay Vienna before the war. The sets are reported to have been exceptionally lavish, and the incidents drawn from the hectic life of the Austrian metropolis.

"Merry-Go-Round" will be released on Labor Day. An imposing exploitation campaign will accompany it.

The next Jewel production to be offered will be "A Lady of Quality," adapted from the popular novel of that name by Frances Hodgson Burnett, the author of "Little Lord Fauntleroy" and "The Flame of Life," recent screen successes.

"A Lady of Quality" will be a Hobart Henley production, which means that it will take its place alongside of "The Flirt," "The Abysmal Brute" and similar Henley box-office successes. It will be Virginia Valli's first individual starring vehicle released by Universal. As a novel and as a play it was a great success. As a picture it is promised to make Virginia Valli one of the most popular stars in filmdom.

Included in the strong cast Henley chose for "A Lady of Quality" are Milton Sills, one of the screen's favorite leading men, and Miss Patterson Dial, a new Universal find.

The Virginia Valli-Hobart Henley picture will be released early in October. It will be followed by "Jewel," an all-star production directed by Lois Weber, the foremost woman director of the screen. This feature is a screen adaptation of Clara Louise Burnham's celebrated story. The strong cast used by Miss Weber in the production includes Claude Gillingwater, Jane Mercer, Jacqueline Gadsden, Robert Frazer, Frances Raymond, Evelyn Thatcher, Ralph Yearsley and others. Jane Mercer, a young girl of eleven, is said to be a revelation.

The Universal-Jewel release for December will be a Priscilla Dean production adapted from Rita Weiman's great stage success, "The Acquittal," of several seasons ago. This is promised to be Miss Dean's most outstanding work for the year. The story has great dramatic vividness and allows full play to the emotional capabilities of the Universal star.

"The Acquittal" is being directed by Clarence L. Brown.

Universal will open the new year with the release of "Turmoil," made from Booth Tarkington's stirring story of that name. It is a vivid cross-section of American business life. Present indications promise that it will reach the screen as an epic, taking its place alongside of that writer's former screen successes, "The Flirt," "Penrod" and the others.

In February, 1924, Universal will release "Up the Ladder," another Hobart Henley production, co-starring Virginia Valli and Reginald Denny, supported by a strong cast of popular players. "Up the Ladder" is another Universal adaptation from a popular play. It had a great success on the New York stage last season. It is from the pen of Owen Davis.

(*Continued on page* 39.)

Tentative Program of the Convention

Subject to Change by the Board of Directors and the Executive Committee on May 19.

MONDAY

Opening—11 a. m.
Address of Welcome—
By Vice-Pres. Harper.
Address—Mayor William Dever, of Chicago.
Response—
Naming of Committees—
Report on Motion Picture Palace of Progress.

Afternoon—2 o'clock

Report of National President Sydney S. Cohen. Review of three years of hard work.
"Exploitation and Salesmanship"—By Robert W. Welsh, Editor Moving Picture World.
"Advertising Pictures"—By William A. Johnston, Editor Motion Picture News.
"Modern Methods of Exploitation"—By Martin J. Quigley, Editor Exhibitor's Herald.
"Summer Programs"—By Louella O. Parsons, Motion Picture Editor Morning Telegraph.
Addresses — By representatives of the Departments of Agriculture, Post Office, Labor, Commerce, and Interior of United States on the Exhibits at Palace of Progress.

TUESDAY

Opening—10:30 a. m.
Reports from Committees on Credentials, Rules, etc.
Report of National Treasurer—John T. Collins.
Discussion of the Music License Question—Addresses by Geo. P. Aarens and S. A. Handy.

(*Continued on page* 39.)

Who is at the Convention and Where H

No politics on these p don't aim to elect an or more candidates wo a good

MYSTERY, deep and impenetrable, surrounds the delegation of exhibitors going from New York to the Convention in Chicago. Everyone expects a huge delegation, but no one knows exactly who is going. National President Sydney S. Cohen has already contracted for three special coaches and has an option on at least six more. It is highly probable that two hundred exhibitors from New York will make the trip to Chicago. The committee in charge of the arrangements for this trip consists of John Manheimer, Morris Needles, Louis Geller, Phil Rosenson and Clarence Cohen. Arrangements have been made so that the delegations from up the state, Buffalo, Rochester and way stations, will join the New York delegation en route, providing a united delegation both in transportation and unity of purpose.

President Cohen has arranged a program of discussion more comprehensive, more vital and more timely than was ever arranged for a Convention before. If this program is carried out there will be a maximum of business transacted and a minimum of politics, although there are seven well-known exhibitors who are actively and avowedly candidates for the national presidency. This program, as tentatively arranged, is shown in this Weekly on pages 5 and 39. It is subject to change by the Board of Directors when they meet in Chicago on the Saturday prior to the Convention.

In his report of three terms in office, during which was registered the greatest growth, prosperity and solidarity ever achieved by any exhibitor association, President Cohen will allude to a number of the burning questions of the day. One upon which Mr. Cohen will lay particular emphasis is the present situation of the moving picture theatres. So far from feeling that the remedy for the present situation lies in less theatres and less competition, Mr. Cohen believes that what they need is five or ten million more people who don't attend pictures today or who are irregular instead of regular attendants. With ways and means devised to bring about this attendance, most of the ills and grievances which now cause such disagreement of opinion between exhibitors, producers, distributors and every branch of the industry would melt away like dew before the morning sun.

FROM BUFFALO

Buffalo, N. Y., May 14, 1923 (Special to the Universal Weekly).—Buffalo will be well represented at the Convention of the Motion Picture Theatre Owners of America in Chicago on May 21st. Hotel Sherman is the headquarters of the Buffalo delegation, which will consist in part of Howard J. Smith of the Palace Theatre, Dewey Michaels of the Plaza Theatre and B. Von Winkle of the Oriel Theatre, of Buffalo; F. F. Peters of the Majestic Theatre, Hornell; Sydney C. Allen of the Scenic Theatre, Medina; and Bill Calihan of the Regent Theatre, Jules Greenstone of the Empire Theatre, and Frank Koch, all of Rochester.

FROM CONNECTICUT

Hartford, Conn., May 12, 1923 (Special to the Universal Weekly).—Connecticut has always been one of the strongest units in the M. P. T. O. A. Its exhibitors have been prominent in every convention, not only by their presence, but by their wise counsel and stalwart qualities. This year's delegates are as follows:

President W. A. True of the Strand Theatre, Hartford; Vice-president J. W. Walsh of the Rialto Theatre, Hartford; James T. Routhe of the Empire Theatre, Bridgeport; C. L. Refass of the Path Theatre, Hartford, and H. S. Stafford of the White Way Theatre of New Haven.

W. A. True, who is president of the Connecticut organization, is also a member of the National Executive Committee. James T. Routhe, one of the delegates, is treasurer of the Connecticut M. P. T. O. A.

FROM THE NATIONAL CAPITAL

Washington, D. C., May 12, 1923 (Special to the Universal Weekly).—This territory is small. It will be represented at the Convention in Chicago by three of the best known exhibitors in the United States.

J. Murphy of the Carolina Theatre, who has had a big success in his theatre the past year and has combined this with real estate manipulations which have been even more successful in and around the growing city of Washington, heads the list.

Then comes A. Julian Brylawski, owner of the Cosmos Theatre. Mr. Brylawski is one of the war horses of the various exhibitors' battle grounds in every city where conventions have been held. In addition to the Cosmos, Mr. Brylawski books first-run theatres in Hagerstown, Cumberland and Baltimore. He is now building a beautiful theatre in the city of Washington to be called the Cosmopolitan.

The third delegate is Dr. W. P. Herbst, owner of the Circle Theatre of Washington. Although the doctor never misses a convention, he found it more difficult to get away this year than ever before. Time is very precious to the doctor, because he has to divide it equally between his theatre, the drug store, the coming Shriner's Convention in Washington, and now this exhibitors' convention in Chicago. An exhibitor convention wouldn't be the same without Doctor Herbst, who is regarded as one of the squarest men in the moving picture industry.

FROM OMAHA

Omaha, Neb., May 14, 1923 (Special to the Universal Weekly).—Following are the official delegates from the local organization to the Convention in Chicago on May 21st:

A. R. Pramer of the Alhambra Theatre of Omaha, who is also president of the Nebraska M. P. T. O. A. and a member of the National Executive Committee; J. E. Kirk of the Grand Theatre, Omaha, and secretary of the M. P. T. O. A. of Nebraska; W. D. Fisher of the Empress Theatre, Grand Island; J. C. Jenkins of the Auditorium, Neligh; R. B. Thomas of the Empress Theatre, Fremont; and C. E. Williams of the Park Theatre, Omaha, who is business representative of the M. P. T. O. A. of Nebraska.

In addition to the above named gentlemen, Blaine Cook of the Gilbe[illegible] Theatre, Beatrice, Nebraska, left tha[illegible] thriving town a week ago to visit his father in Virginia. Mr. Blaine intends to return to Beatrice by way of Chicago and take in the Convention there. A number of other exhibitors are thinking of attending the Convention from the Omaha territory.

FROM KANSAS CITY

Kansas City, Mo., May 12, 1923 (Special to the Universal Weekly).—Kansas has appointed the following delegates to the Chicago convention, all of whom have signified their intention of answering their names at the roll call in the Coliseum bright and early Monday morning, May 21st:

M. B. Shanberg of the Midland Theatre Circuit, Kansas City, Mo.; R. R. Biechels of the Osage Theatre, Kansas City, Mo.; Ed Frazier of the Grand Theatre, Pittsburg, Kansas; S. A. Davidson of the Princess Theatre, Neodesha, Kansas; S. Chambers of the Miller Theatre, Wichita, Kansas; G. Kubach of the Lyric Theatre, Abilene, Kansas; L. A. Wagner of the Electric Theatre, Eureka, Kansas; and Clair M. Pattee of the Pattee

Comes From---May the Best Man Win

s. Only News. We ıe. Any of the seven give the M.P.T.O.A. inistration

Theatre, Lawrence, Kansas, the first motion picture exhibitor west of the Mississippi River.

FROM THE CINCINNATI TERRITORY

Cincinnati, O., May 14th, 1923 (Special to Universal Weekly).—From present indications the Cincinnati territory will be well represented at the Annual Convention of the Motion Picture Theatre Owners of America, Inc., to be held in Chicago, starting May 21st. Among those who have signified their intention of going from here are Mr. A. Hettisheimer, Orpheum Theatre, and also vice-president of the Motion Picture Theatre Owners of Ohio, and J. A. Ackerman of the Glenway Theatre of this city.

Others from the territory are Fay Smoot, Fred Tynes and Bob Woods of Portsmouth, Ohio; Tim Kearse of Charleston, West Virinia; E. Tipton of Huntington, West Virginia, and John Schwam and Harry Turberg of Hamilton, Ohio.

FROM SAN FRANCISCO

San Francisco, Cal., May 14, 1923 (Special to the Universal Weekly).—Although the full list of exhibitors attending the Chicago Convention has not been definitely reported, it is fairly certain that the following exhibitors from northern California will attend the Convention in Chicago, and it is quite possible that several others will be added to the list, which now is as follows:

C. C. Griffin, New Piedmont Theatre, and Sam Perlin of the Strand, Claremont and Marquee Theatres, all of Oakland, Cal.; Max Blumenfeld of the Orpheus, San Rafael and Strand Theatres, Gilroy, Cal.; Nathan Mann of the Princess Theatre, Sausalito; and James Beatty of the Liberty, American and Jose Theatres, San Jose, Cal.

TEXAS NORTHERS

Dallas, Tex., May 14, 1923 (Special to the Universal Weekly).—The official delegates of the Texas Motion Picture Theatre Owners' Association, who will attend the Convention in Chicago are C. H. Musselman, J. A. Holton, Joe Phillips and M. H. Gwynn.

While the delegates are attending the sessions of the Convention in the Coliseum, their fellow exhibitors in Texas are vitally concerned with the big Sunday closing fight in Austin. Exhibitor Heggeman, his wife and several employees of the theatre, were arrested last week and later released on their own recognizance. A petition is being hurriedly circulated in Texas cities and towns with the object of placing the matter squarely before the police commissioner.

Jack Conlee and Jeff Strickland have gone to Austin to help fight the amusement tax, hearings upon which are taking place there this week.

FROM CLEVELAND

Cleveland, Ohio, May 14, 1923 (Special to the Universal Weekly).—The following representatives of the State M. P. T. O. A. will entrain here for Chicago as delegates to the Convention of the motion picture exhibitors organization:

John Urbansky of the Lorraine-Fulton Theatre, J. Ptak of the Lyceum Theatre, Louis Israel of the Heights Theatre and G. R. Cole, editor of the Interstate Film News, all of Cleveland.

While the convention business is new to some of the delegates, the list contains one name, which dates back to the pioneer days of moving picture conventions. About Sam Bullock's embattled head have raged more exhibitor wars and election promises and last-minute settlements than can be said of any other political personality in the exhibitor field. Bullock is now the organizer of the State M. P. T. O. A.

FROM MINNEAPOLIS, MINN.

Minneapolis, Minn., May 12 (Special to Universal Weekly).—W. A. "Fighting Al" Steffes, the Minnesota candidate for the national presidency, is one of the most conspicuous figures going from here to the convention. It looks as though his chances are even, and some of "those in the know" are going so far as to place odds on Al. "Fighting Al" may not win, but he's going to make it tough on the rest of 'em. And he's showing some real old campaign stuff, with all kinds of circus advertising stunts, that ought to bring in the votes.

Steffes hasn't missed a national exhibitors' convention since the inception of conventionalities, and has engineered a couple of "bolts" and also stopped a number of splits. All the old-timers remember Steffes's brilliant floor work at Cleveland, where his efforts were responsible for 100 per cent. harmony among the exhibitors at convention.

Theodore Hays, one of the big guns at the convention, who guides the destinies of Finkelstein and Ruben up in Minnesota, will attract a lot of attention with his sound arguments and consistent campaigning for a program of "unity of action and harmonious relations between all branches of the motion picture industry."

Johnny Campbell, the "Old Reliable," who hails from Minneapolis, is one of the advance guards from the Northwest film metropolis. Johnny hasn't missed a convention since Hector was a bouncing puppy. Campbell's bid for fame was his successful four-year fight against "bannering" his theatre for alleged unfairness to organized labor.

Among those present at the Chicago conclave will be Dan Chamberlain, who owns a string of theatres in Minnesota and North Dakota. He is already at the convention headquarters. Dan appears to be all over the Sherman hotel every minute. It's hard to guess who Dan is championing for the national presidency.

Two real live-wire exhibitors, who hail from Minneapolis, where they operate one of the finest suburban theatres to be found anywhere, are Abe Kaplan and Louis Rubenstein. It is easy to understand why these boys are successful showmen when you watch the way they have worked to get everything all set for the Nth "greatest of all" conventions.

Harry Dryer, who styles himself editor-in-chief of the Crystal Theatre, Minneapolis, may not be the most rabid convention bug in captivity, but if any one thinks they are "up" on fisticuffs, they should just start an argument with Harry about that gentle pastime. Harry can hand a lot of experts a line of dope on prize-fighting that is actually astounding. We'll say he's going to be at Shelby July 4th.

Clyde Hitchcok, deputy state fire marshal, Minnesota. That's the chief function of Clyde, who with George True also does a little motion picture exhibiting at times. As a matter of fact, they do quite a bit of this exhibition business, as their theatre, the Princess, is one of the largest in the suburbs of Minneapolis. And while they may not admit it, it is rumored that the Princess is one of the theatres that's in the big money class.

Although Joe Friedman and Finkelstein and Ruben were in the midst of a law suit (no, it had nothing to do with the theatre business), he packed up his old kit bag, let his business "go hang" and hustled down to the Windy City with the advance guard from the Twin Cities. Joe, who gives real picture shows at his Tower Theatre, St. Paul, when he isn't busy buying up downtown leases in the village made famous by Henry Ford and his decision to build a gigantic plant in the Saintly City, is

(*Continued on Page* 38)

The ABYSMA

Starring Reginald DENNY

A Hobart Henley Production

"Strikingly Original!"

"A strikingly original photoplay. Absorbingly interesting—a beautiful romance."

CHICAGO EVENING AMERICAN

"Sure-fire Entertainment!"

"Sure-fire entertainment and will please every one. Fine audience appeal—plenty of exploitation angles."

FILM DAILY

"Don't Miss It!

"One of the most entertaining pictures we have seen in a long time. Don't miss it!"

NEW YORK TRIBUNE

"We Enjoyed It!"

"We enjoyed this picture and think you will. A credit to its director and star!"

NEW YORK DAILY NEWS

UNIVERSAL JEWEL PICTURES
"The Pleasure is All Yours"

JACK LONDON'S *Sensational Story*

Pre

CAR

L BRUTE

"—is one of the most entertaining pictures I have seen. Denny is splendid!"

—HARRIETTE UNDERHILL in the New York Tribune

"Tremendous Business!"

"Opened to tremendous business. Held crowd out from seven-thirty until ten last night. Audience immensely pleased with Denny's acting and Jack London's story."

TEMPLE THEATRE, Toledo, Ohio

"A Hit!"

"Reginald Denny's a 'Hit!' Packs what they call a wallop. The screen has few players of Denny's virility and clean-cut punch!"

CHICAGO DAILY JOURNAL

"A Box-office Tonic!"

"A great love story. Should appeal to every woman and should prove a box-office tonic."

J. A. Partington, Director,
HERBERT ROTHCHILD ENTERTAINMENTS,
San Francisco, Calif.

"Best Box-office Values!"

"Will prove to be one of the best box-office values, both for exhibitor and patron that Universal has ever offered."

EXHIBITOR'S TRADE REVIEW

"A Box-office Attraction!"

"A capital picture, capitally staged, directed and acted. A fine box-office attraction. Get it quick!"

MOTION PICTURE NEWS

"An Achievement!"

"This is an achievement. Action, pathos, some pretty outdoor scenery—a fine story all the way through. What more can one ask of a photoplay?"

NEW YORK MORNING TELEGRAPH

ed

AEMMLE

Nationally Advertised in THE SATURDAY EVENING POST

UNIVERSAL JEWEL PICTURES

"The Pleasure is All Yours"

BAVU

Ever-last-ingly EXCITING!

Presented by **CARL LAEMMLE**

"Should Prove a Big Box Office Attraction!"

"The picture is well out of the beaten path of usual screen offerings, furnishes unusually exciting and thrilling entertainment and should prove a big box-office attraction."
MOVING PICTURE WORLD

"Bound to be a sensation. Keeps you glued to your seat and your eyes glued to the screen every second."
LOS ANGELES TIMES

"Exciting! Holds the interest! No let-down. Keeps going with plenty of movement, color and thrills to the end."
MOTION PICTURE NEWS

"The picture will meet with success."
NEW YORK TELEGRAPH

"Replete with thrills. Excitement runs high!"
EXHIBITOR'S TRADE REVIEW

UNIVERSAL JEWEL PICTURES
"The Pleasure is All Yours"

Here's the Cast!

Wallace Beery
Estelle Taylor
Forrest Stanley
Josef Swickard
Sylvia Breamer

From the Play by
EARL CARROLL

Directed by
STUART PATON

Nationally advertised in The Saturday Evening Post

A LADY of QUALITY

A HOBART HENLEY PRODUCTION

starring

VIRGINIA VALLI

FOR HER first starring production, Universal has given beautiful Virginia Valli (remembered for her remarkable characterizations in "The Storm" and "The Shock) one of the most widely read novels and successful plays of the last decade. Under the directorial genius of Hobart Henley, who produced "The Flirt" and "The Abysmal Brute," among other big successes, this charming star will be given a gorgeous setting for her talents and beauty. Millions have read the book and seen the play. Think how much of this ready-made patronage will want to see Virginia Valli in the role made famous on the stage by Julia Arthur! Another great box-office attraction for your house!

From the famous novel and play by FRANCES HODGSON BURNETT

To be presented by
CARL LAEMMLE

UNIVERSAL JEWEL
PICTURES
"The Picture is All Yours"

LOIS WEBER'S
Production of the story of
JEWEL
by Clara Louise Burnham

HERE is a famous woman director's most ambitious effort — and all who have reaped the harvest of Lois Weber's past successes know what that means! Given a story read by millions, a fine cast and the unlimited facilities of Universal City, Miss Weber has turned out one of the most appealing human stories in years. It sweeps away the veil of sadness to delight your patrons with its sunshine and happiness! A great picture from a famous authoress's best novel — it will lift them to the skies!

Nationally advertised in
The Saturday Evening Post

The superb cast includes:

JANE MERCER, CLAUDE GILLINGWATER, ROBT. FRAZER, FRED THOMSON, JACQUELINE GADSDEN and others.

To be presented by
CARL LAEMMLE

UNIVERSAL
JEWEL
PICTURES
"The Pleasure is All Yours"

The ACQUITTAL

starring PRISCILLA DEAN

IT has been many years since the New York public experienced as great a sensation as this stage success by Rita Weiman. It will be many years before New Yorkers will forget the tremendous, unusual situation in this powerful drama that thrilled all who saw it. With the larger facilities and greater scope it will receive in its picturized form, you can readily imagine the big screen sensation this play will prove to be.

In the role made famous by Anne Mason will be the flashing, dynamic Priscilla Dean — a great star in a role ideally suited to her brilliant talents. All in all this promises to be one of the really great pictures of the year — a picture no exhibitor must overlook!

Nationally advertised in
The Saturday Evening Post

To be presented by
CARL LAEMMLE

From Geo. M. Cohan's production of
RITA WEIMAN'S sensational play.

UNIVERSAL JEWEL
PICTURES
"The Pleasure is All Yours"

BOOTH TARKINGTON'S famous novel

The TURMOIL

A Special All-star Production

MILLIONS have read this famous novel by a famous novelist! And now Universal has selected it for one of its biggest productions for the coming year! Powerfully dramatic, keen in its insight into human nature, and with a love story of the type only Tarkington can tell, it will hold your patrons in an ever-tightening grip. It will be supervised by a director whose past box-office record is proof of his ability, and it will be portrayed by an exceptional all-star cast, all of which means that you get a guaranteed attraction for which there is a waiting patronage of millions!

UNIVERSAL JEWEL PICTURES
"The Pleasure is All Yours"

To be presented by
CARL LAEMMLE

UP THE LADDER

starring

REGINALD DENNY

UNIVERSAL is proud to present this handsome young star in a production which so ideally fits his talents! Those who have watched Reginald Denny's meteoric rise in the esteem of the public will look forward to seeing him in the picturization of this current stage success — a picture which in every way is the biggest and finest yet offered with this brilliant star! The play is now running in Chicago and is proving a sensational success! It will be even more sensationally successful as a smashing Universal-Jewel production!

A powerful picturization of William A. Brady's successful production of Owen Davis' play.

To be presented by
CARL LAEMMLE

UNIVERSAL JEWEL
PICTURES
"The Pleasure is All Yours"

H. A. SNOW'S HUNTING in AFRICA

BILL IT LIKE A CIRCUS! There's nothing like it on earth!

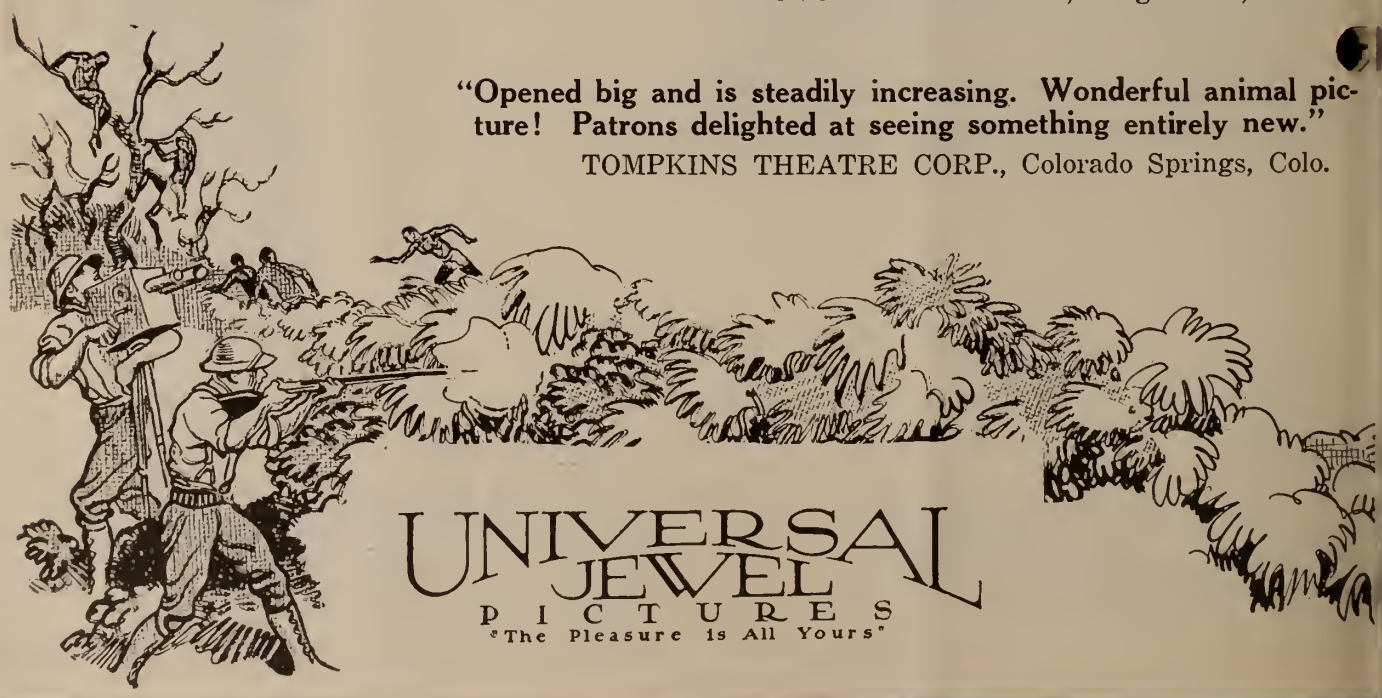
"Biggest Sunday in the history of a twelve-year house. This is the picture!"
PASTIME THEATRE, Columbus, Ohio

"Record-breaking business! Crowds pleased immensely."
AUDITORIUM THEATRE, Newark, Ohio

"Bigger than expected! Record-breaking response!"
GARDEN and ALHAMBRA THEATRES, Milwaukee, Wis.

"Opened to biggest single day's business in the history of this house. Hundreds turned away."
LOUGHLIN THEATRE, Long Beach, Calif.

"Opened big and is steadily increasing. Wonderful animal picture! Patrons delighted at seeing something entirely new."
TOMPKINS THEATRE CORP., Colorado Springs, Colo.



UNIVERSAL JEWEL PICTURES
"The Pleasure is All Yours"

BIG GAME

with Gun and Camera

"Deserves more praise than anything I've ever seen."
ELITE THEATRE, Milwaukee, Wis.

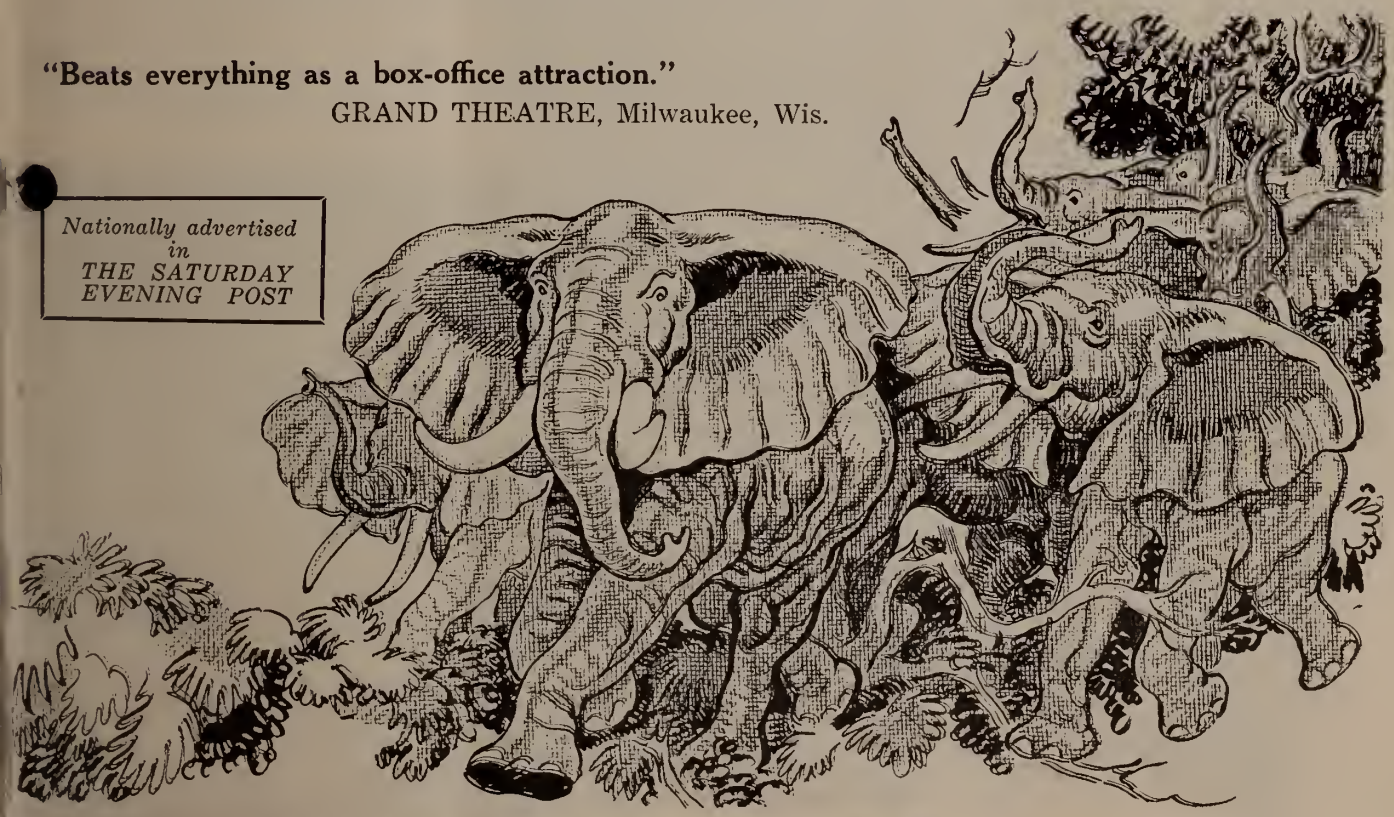
"Wish my house was three times as large just to accommodate crowds."
EMPIRE THEATRE, Milwaukee, Wis.

"Results amazing! All Madison talking about this being greatest photoplay ever seen."
PALACE and ORTON THEATRES, Madison, Wis.

"Beats everything as a box-office attraction."
GRAND THEATRE, Milwaukee, Wis.

Packed 'em in for 3 solid months at the Lyric Theatre, New York City

Nationally advertised in THE SATURDAY EVENING POST



MERR
ROU

Universal Super–Jewel

LOVE makes the world go round—and Love makes "MERRY-GO-ROUND"! With settings of untold splendor and magnificence as background, Universal offers in this tremendous production, the most beautiful love story unfolded on the screen.

With a remarkable cast head

Nationally advertised in
The Saturday Evening Post

Y GO
IND

to be presented by **CARL LAEMMLE**

SETS that tower into the heavens, and which cover acres at Universal City, form fitting frames for the moving, inspiring story this spectacle tells! Its tremendous — it's enthralling! It cost a fortune and is worth it.

Mary Philbin and Norman Kerry

Directed by RUPERT JULIAN

The HUNC of NOTR

Universal Super-Jewel to be

Nationally advertised in
The Saturday Evening Post

LON CHANEY
AS QUASIMODO
supported by
A REMARKABLE CAST

Directed by
WALLACE WORSLEY

THE HUNCHBACK OF NOTRE DAME

sented by **CARL LAEMMLE**

THE proud, imposing hulk of Notre Dame in Paris, in all its centuries of existence, rearing its hoary towers into the heavens, never looked down upon a more tremendous, kaleideoscopic maze of color and action than has been recreated at Universal City for this—the most spectacular and thrilling panorama ever thrown across a silversheet!

Drama . . . tense, powerful, gripping. Sets . . . tremendous, imposing, beautiful, the greatest ever built! Action . . . colorful, compelling, awe-inspiring! Romance . . . appealing, charming, tender! Cast . . . thousands of actors, swirling through innumerable scenes of unforgetable beauty! Story . . . the immortal masterpiece of one of the greatest authors!

In every respect the greatest screen attraction of the age!

From the world-famous novel by VICTOR HUGO

HOOT G

King of the Outdoors!

Hoot Gibson is the biggest and fastest growing Western star in pictures to-day. A smile that won't come off, ready fists, happy-go-lucky nature, and an irresistible personality make him loved by women and admired by men. His every picture is a fresh box-office triumph—and sure profits for exhibitors everywhere!

IBSON

IN

UNIVERSAL-GIBSON PRODUCTIONS

You Wanted Them---Here They Are!

Exhibitors have been demanding Hoot Gibson in special productions; the public has been clamoring for them. Here they are—UNIVERSAL-GIBSON PRODUCTIONS. Universal will present Hoot Gibson in six of these big special productions next year. They are from better stories with finer supporting casts and contain greater box-office values than any series of outdoor action pictures ever made. Get your dates for them now; the first one will be

"BLINKY"

Nothing Hoot Gibson has ever made has the fascination, heart interest and red-blooded appeal of this action special. The star excels all his previous efforts in this whirlwind portrayal of the leading role in a colorful picturization of Gene Markey's story. It is directed by Edward Sedgwick, director of Hoot Gibson's greatest successes. In it he does everything you and your audiences want him to do—riding, shooting, fighting, smiling, making love—all at the furious pace for which his pictures are noted. Your audiences have never seen such a Gibson picture as this. You've never had such six sure bets as these Universal-Gibson Productions will be! Get ready now!

Released in a Series of Six

Presented by CARL LAEMMLE

The STAR

JACK HOXIE

WM. DESMOND

HERBERT RAWLINSON

ROY STEWART

GLADYS WALTON

RELEASED THROUGH UNIVERSA

SERIES

Five Great Box Office Stars

FIVE real box-office stars will appear in Universal Star Series Pictures — every one a proven box-office card! Each will appear in a series of five-reel pictures from specially adapted stories, with fine directors, powerful supporting casts, and with all the facilities and magnificent sets of Universal City at their disposal. From no source other than Universal can exhibitors be assured of getting such splendid, genuine money-making pictures — one every week; from no other source can exhibitors get such variety — stories of the outdoors—the West—society—the modern girl—and action romances. An unequalled program of stars and stories in Universal Star Series!

JACK HOXIE

in Rugged Outdoor Stories

A man's man—the virile, romantic Don Quixote of the screen, who instantly captures every audience's heart! Hard riding, sure-fire, rugged outdoor dramas of action and romance, the kind for which Jack Hoxie is famous! Watch for the first one!

WILLIAM DESMOND

in Actionful Western Dramas

All the riotous thrills of adventure, daring and life in the open that every picture fan loves. Colorful, intriguing, picturizations of the great West with a dash of romance to make them 100 per cent. perfect.

GLADYS WALTON

in Modern Girl Society Stories

Versatility is her middle name — and "success" is her box-office record! An irresistible flapper, a modern girl in every sense of the word portraying all the thrills, ambitions and adventures of society girls in beautifully gowned and sumptuously mounted productions. Her popularity will build patronage for your theatre!

ROY STEWART

in Northwest Mounted Police Stories

There is such a thing as a "sure thing" in motion pictures—Roy Stewart! Scarcely a theatre has not rung with applause for his acting, his wholesome, splendid personality. He is now making a whirlwind group of Canadian Mounted Police pictures. The great Northwest furnishes the background for these scintillating rapid-fire box-office winners.

HERBERT RAWLINSON

in Gentleman-Adventurer Stories

He can pack a bigger punch, more thrills and suspense into five reels of action than anybody making gentleman-adventure pictures today, filled with the romance, drama and mystery of the big cities. Every exhibitor needs these pictures to make a balanced program—and to satisfy the demand of his patrons.

To be presented by CARL LAEMMLE

IN SERIES OF EIGHT EACH

The THIRD SERIES

LEATHER

DE LUXE

starring

REGINALD DENNY

and the original cast including

HAYDEN STEVENSON

From the
Famous Stories
by
H. C. WITWER

Nationally advertised in
The Saturday Evening Post

WHAT the first two "Leather Pushers" series did at box offices all over the country is known to every exhibitor in the United States. They were box-office features of the first magnitude. The THIRD SERIES—the De Luxe Edition—is bigger and better in every way than the first two and is destined to show even bigger box-office returns. Read on these two pages how hundreds of showmen cleaned up on the first two series, just as you will clean up on this one. Get your dates NOW!

"They have been a clean-up for me. I have played five and they get better every week."

LIBERTY THEATRE, Saxton, Pa.

UNIVERSAL JEWEL PICTURES
"The Pleasure Is All Yours"

Directed by
HARRY POLLARD

PUSHERS
EDITION

The most smashingly successful two-reel features ever made!

Read These Wires from Exhibitors Who Cashed in Big on the First Two Series!

"Satisfying our patrons beyond our wildest dreams."
ACADIA THEATRE, Crowley, La.

"A knockout! Should make money for any house."
EAGLE THEATRE, Baltimore, Md.

"Made more money for us than any other two-reelers ever played."
WHITEHOUSE THEATRE, Milwaukee, Wis.

"The exhibitor who has not dated these has missed a large bank account."
PALACE THEATRE, Northumberland, Pa.

"Sure money-makers with a million different angles of exploitation."
GRAND THEATRE, Coleman, Alberta, Can.

"Ladies more enthusiastic than the men."
CENTRAL THEATRE, New York City

"Greatest series of two-reelers ever made."
PREMIER THEATRE, Sherbrooke, Que.

"The most successful series we have ever used."
SMOOT AMUSEMENT CO.

"From box-office standpoint they are wonders."
OPERA HOUSE, Danville, Ky.

"Positively box-office success!"
AMERICAN THEATRE, Butte, Mont.

"A knockout. They got the money."
FAMILY THEATRE, Eaton Rapids, Mich.

Presented by

CARL LAEMMLE

UNIVERSAL JEWEL PICTURES
"The Pleasure is All Yours"

CENTURY

"Consistently Good"

BABY PEGGY

BABY PEGGY is one big reason why Century Comedies are the best one-a-week comedies on the market! She is the biggest little star on the two-reel comedy horizon today. There is no one in this particular field who can compare with her—cute, clever, full of fun—a sure box-office magnet that attracts both the grown folks and the young folks. Her releases for next year are bigger, better and funnier than ever. You can't afford to miss one of them!

Buddy MESSINGER

VARIETY is the spice of your program—and Buddy Messinger is best of spice in the comedy field! He is another big Century Comedy bet—a big star with a big following, and with coming subjects that will strengthen his position as the one biggest boy star in the business! Hitch your box-office to this star—let the only REAL BOY on the screen today jam your theatre and bring honest profits to your pockets! Take our tip—don't pass up a single one of Buddy Messinger's comedies for the coming year!

Released thru

COMEDIES

The best one-a-week comedy on the market

JACK COOPER

ANOTHER example of Century's policy of giving exhibitors the most varied and popular programs is its series of comedies starring Jack Cooper. Here is a real funster —a comedian with an inimitable style who will keep your audiences in a constant uproar with his side-splitting antics! Be sure to see his newest subjects!

PAL

YOUR audiences will wonder what this marvelous dog will do next! He does everything but talk and will hold both old and young with his inimitable tricks! Just another example of the Century policy of variety — of subjects that will get and hold crowds. Watch for "Pal"!

The CENTURY FOLLIES GIRLS

LOVELY, bewitching, charming bundles of dainty, delightful femininity—that's the Century Follies Girls! Advertise them and you'll need the police to keep the crowds away! Century's program for the coming year includes many subjects in which these beautiful girls will charm your audiences. Let them bring the crowds to your box-office!

BILLY ENGLE

ALWAYS on the alert for comedians with that divine gift of making people laugh, Century introduces to you this laugh-making genius! Billy Engle will make 'em chuckle, laugh, roar, hold their sides—drive away the blues, and bring real crowds and real money to your box-office. Ask your Universal Exchange about him!

Universal

The GUMPS

Are In the Movies Now!

THE thundering overture preceding their entrance has been played for years in the columns of scores of newspapers the country over! Millions of men, women and children have day after day sat in the front row seats of their homes and laughed with the Gump family.

And now UNIVERSAL raises the curtain to let them make their screen bow! Millions who know them—who wouldn't miss one issue of their cartoons—will come to your theatre to see them on the screen in actual life, as portrayed by Joe Murphy and Fay Tincher. Give your patrons The GUMPS and your competitors the dumps!

UNIVERSAL TWO REEL WESTERNS

JACK DOUGHERTY

HE'S a hurricane on horseback—action every instant, and the thrills he packs into the picture bring the bills into the box-office.

He's making two-reelers that have five reels of action packed into them. Big stories, fine direction and plenty of popularity behind this live-wire personality mean bigger and better box-office results for you when you flash JACK DOUGHERTY on your screen.

PETE MORRISON

HE needs no introduction, either to you, Mr. Exhibitor, or to the public. Everybody knows him, knows his record at the box-office.

He rips through these two-reelers like a human tornado and every story is a BIG one, crammed full of romance, thrills and action. Get your dates set for this big box-office bet and watch the crowds swell your receipts.

The fastest two-reel westerns on the market!

UNIVERSAL COMEDIES

Neely Edwards

THOUSANDS have laughed at the absurdities of Nervy Ned, the Tramp, as portrayed by Neely Edwards in Universal Comedies — and more thousands will welcome him in this new series which, in point of production, stories, direction and casting, will be real features in every sense of the word! Be sure to see some of these new subjects — they're too good to keep!

Bert Roach

THE box-office has decreed that Bert Roach appear in a series of Universal Comedies, starring him in his own particular brand of fun-making. So great was the demand among fans and exhibitors for pictures starring him that Universal produced a series of rollicking, frolicking, fun - filled comedies with Bert Roach as the star which will raise your roof with the laughter they provoke.

UNIVERSAL CH

The Stars

WILLIAM DUNCAN

FRED THOMSON

JACK MOWER

6 Super Stars in Universal Chapter Plays

Presented by
Carl Laemmle

EDITH JOHNSON

ANN LITTLE

EILEEN SEDGWICK

UNIVERSA

APTER PLAYS

The Productions

THEY'RE coming—the biggest, most thrilling, most suspenseful Chapter Plays that ever hit the screen!

A mighty winning combination of Great Stars, Big Stories, Big Directors and Unlimited Resources is being welded together for the production of Chapter Plays that will set new box-office records!

William Duncan and Edith Johnson will pull their huge followings over to your theatre. Fred Thomson, world's greatest all-around athlete, and Ann Little, most daring woman of the screen, will pack your theatre to the doors.

Jack Mower and Eileen Sedgwick are box-office bets that every exhibitor has already proven.

Each Story is Big, New, Thrilling, Colorful and crammed with suspense. Each has the climax at the end of each episode that brings them back for more.

The Directors are the best obtainable—all chosen on their Records!

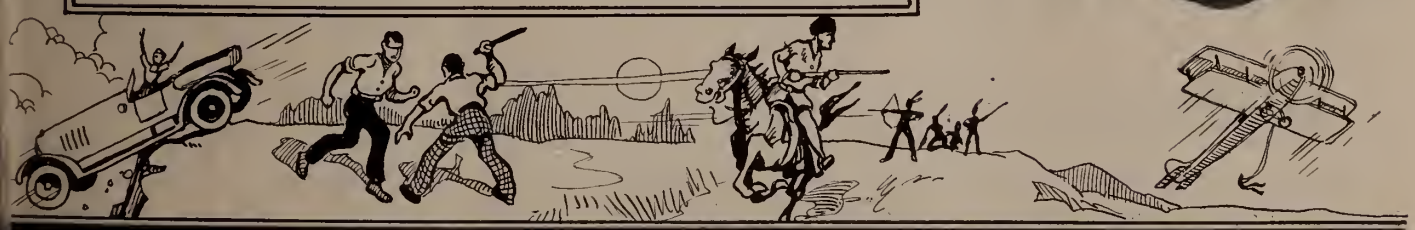
Add to this mighty combination all of Universal City's vast equipment, personnel and resources!

The Directors

ROBERT HILL

DUKE WORNE

Wm. J. CRAFT



CHAPTER PLAYS ARE THE WORLD'S BEST

UNIVERSAL CH

A Line-Up That Will Line

"THE STEEL TRAIL"

starring

Wm. Duncan and Edith Johnson

Two chapter-play stars known to every movie fan in the world in a lightning-actioned chapter play that teems with action, romance, thrills and excitement, with a climax at the end of each and every episode that must bring them back. A Box-Office Sensation for You!

"THE LAST SUBMARINE"

starring

Fred Thomson and Ann Little

From New York to the Mediterranean this story of a master criminal looting the treasures of land and sea is enacted in a series of romantic, adventurous, breath-taking episodes. Its thrills, suspense and excitement combined with these two big box-office names means record-breaking business at your box-office.

"BY RIGHT OF CONQUEST"

starring

Jack Mower and Eileen Sedgwick

Here is an historical chapter play adapted from the famous novel by G. A. Henty. Every red-blooded man and boy has read it. It glitters with color, abounds in thrilling, suspenseful, romantic situations and will be lavishly staged. The names of Jack Mower and Eileen Sedgwick over your theatre mean a line-up at every episode.

A veritable gold mine is being opened up for you, Mr. Exhibitor, in these coming Universal Chapter Plays. Every one of these big, novel, gripping chapter plays is a ledge of gold for you. The best successful writers of chapter plays have written the stories. The lineup of Stars contains the names of only proven Box-Office Bets.

UNIVERSAL CH
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To be presented b

UNIVE
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"The Pleasur

APTER PLAYS

Them Up at the Box-Office!

The Directors have been chosen because of their Records of Successes. Universal City's colossal resources and vast personnel are the final link in the mighty chain of production for the making of Universal Chapter Plays.

Stake out your Booking Claims at your Universal Exchange Now!

"THE FAST EXPRESS"

starring

Wm. Duncan and Edith Johnson

As fast as its name implies! It gives those two world-famed chapter-play stars, William Duncan and Edith Johnson, the big, thrilling situations and suspense-laden moments that make 'em stand up and cheer! Clean-cut, wholesome—the kind parents want their children to see. BOX-OFFICE RESULTS are stamped all over it!

"BEASTS OF PARADISE"

starring

Fred Thomson and Ann Little

The world's champion athlete and the most daring woman of the screen in a South Sea island story of romance and adventure that combines scenes of glowing beauty with lightning-actioned speed, daring stunts, thrilling chances, breath-taking climaxes. A tremendous winner!

"THE GHOST CITY"

starring

Jack Mower and Eileen Sedgwick

The story of a smashing fight for a Western gold mine of fabulous riches. It will keep them sitting on the edge of their seats from the first to the last moment. The last word in suspense with smashing climaxes that will lift them from their seats. Backed by the following these two popular chapter-play stars have, you can mark this down as one big box-office bet!

APTER PLAYS
ORLD'S BEST!

CARL LAEMMLE

LRSAL
J R E S
is All Yours"

INTERNATIONAL NEWS

"The best bet of its kind in the films today!"
FISCHER THEATRES, Appleton, Wis.

"Business has picked up since we began these."
OZARK THEATRE, Ozark, Ala.

"Best News Weekly on the market!"
MARLOW THEATRE, Helena, Mont.

"They are a decided asset."
REX THEATRE, Salmon, Idaho

"Wouldn't be without the News on our daily program."
CAPITOL THEATRE, Davenport, Iowa

"International has them all beat!"
LIBERTY THEATRE, Rankin, Pa.

"The best news service ever."
RUBY THEATRE, Chico, Texas

"An asset to our program we could hardly do without."
STRAND THEATRE, Cloquet, Minn.

INTERNATIONAL, on a news reel, is what Sterling is on silver. It means up - to - the - second news pictures covering the biggest and most interesting events of the day, delivered in newspaper service time; a news staff covering the globe: an editorial staff superior to any in the world; a service that delivers to you on the dot.

In addition you have the tremendous asset of daily advertising on International by all the Hearst newspapers which are read by millions. Book the biggest, the best news reel in the world — INTERNATIONAL.

RELEASED THRU UNIVERSAL

ADVERTISED DAILY IN ALL HEARST PAPERS

The MIRROR

A SINGLE REEL REVELATION REFLECTING THE PAST AND PRESENT.

"Every exhibitor will appreciate its value."
CALIFORNIA THEATRE, *San Francisco, Calif.*

"Well received in all houses where run. 'Satisfaction guaranteed' sort."
BALABAN & KATZ, *Chicago, Ill.*

"Greatest one-reeler ever produced. Certainly did get us additional money."
SAXE'S STRAND THEATRE, *Milwaukee, Wis.*

"A great hit with our patrons."
CHICAGO UNITED THEATRES, *Inc.*

"I featured it in our advertising and feel that it did much to swell the receipts."
MISSOURI THEATRE, St. Louis, Mo.

MADE BY INTERNATIONAL

RELEASED THRU UNIVERSAL

WHO'S AT THE CONVENTION

(*Continued from Page 7*)

going to be heard from before the Fourth Annual convention has adjourned sine die.

Moe Finkelstein. Who in the motion picture industry doesn't know this gigantic little man, who perhaps is more responsible for the tremendous growth of the F. & R. Enterprises than any member of that well-organized firm?

THE TIGERS FROM DETROIT

Detroit, Mich., May 14 (Special to Universal Weekly).—Michigan will be represented at the convention by a large number of members, two special cars having been chartered.

Our old standby, Fred Rumler, unfortunately will not be present. He has just resigned as treasurer of the organization because of ill health, although we hope that he will be with us at the next national convention.

But they are plenty of hard workers who are going, and they are going with a purpose.

Jim Ritter, the first president of the Motion Picture Theatre Owners of Michigan, who was primarily responsible for the institution of the plan of organization used in Michigan, is a candidate for national president of the M. P. T. O. A., as its favored son. The Michigan exhibitors, who number almost five hundred, stand unanimously behind Jim.

Jim Ritter is an example of a successful showman. For one year he was national treasurer of the organization, and to-day is probably the most active member in Michigan. He is well known throughout the country, and his capacity for work has solidified the exhibitors in the Michigan organization. Jim is known as a square shooter. Michigan wants him elected president. Other states have already endorsed him. Jim has succeeded in producing the pleasant, harmonious feelings that are existing between the exchanges and the exhibitors. The wonderful arbitration committee that is working so smoothly and satisfactorily is the result of the efforts of Jim's work.

Next to Ritter, one of the hardest working men in this part of the country is Secretary H. M. Richey, who has held this position for two years. Though he is a strong friend of the exhibitor, he has, by splendid work, accomplished wonderful results for the exchanges, smoothing out all threatening serious situations. In a few words, Richey has been the "Doctor" for many a sick exhibitor. Whenever an exhibitor has film ailments "Doc" Richey finds a cure. The exchanges have a good friend in Richey, and the exhibitors swear by him.

Claude E. Cady, past president and member of the executive board, is very active in legislation. Claude hates a drink, and his fiery red hair exemplifies his honest character. Cady and Ritter have been very active in 'putting over' Michigan's plan of finance and organization in the national M. P. T. O. A.

SIX BIG JEWELS TO START NEXT YEAR—

"MERRY - GO - ROUND"
Super-Jewel

"A LADY OF QUALITY"

"JEWEL"

"THE ACQUITTAL"

"TURMOIL"

"UP THE LADDER"

And the Great
"HUNCHBACK OF NOTRE DAME"
Super-Jewel

W. S. McLaren, president of the Michigan organization, is an active and eneregtic worker. He is the past lieutenant-governor of the Kiwanis Club of this state. McLaren has been a great help in working out the policies established by Ritter and Cady.

The silver-tongued orator, Fred DeLodder, will probably make the nomination speech for Jim Ritter. Look out for Fred.

Harlan T. Hall, our ever popular secretary and treasurer, will feature his new Rickenbacker car at the convention. For the benefit of all exhibitors in and out of Michigan, Harlan announces that he has an ample compartment in the back end for service a la carte.

W. M. Slocum, the biggest little exhibitor, an active member of the board, sometimes called "the old man," replies: "I am the youngest man in the organization."

Phil Gleichman, the animal trainer par excellence, who knows how to put over animal pictures, pals with Henry Ford, and can handle a rifle as good as Snow.

Glenn Cross, Michigan's wonderful soloist, he and Harvey Lipp, the well-known inspiration duet, are favorably known for the well-known story, "Rags to Riches."

A. J. Kleist, the "czar" of Pontiac, welcomes all delegates to his big city, of which he is so proud of. One thing about Kleist, he always boosts Pontiac.

Herb Weil, Michigan's great publicity man, is strong for burlesque. Leave it to Herb.

Charlie Carlisle, the owner of the greatest street railway system in Saginaw, promises to take a string of street cars along with him.

Fred Wuerth, member of the University of Michigan faculty, has complete charge of the visual education of our youth in that well-known college. He is going to speak at the convention on "How to Raise the Young."

W. S. Butterfield, we hope, will take his new wife along. He has got a lot of theatres and can give us a lot of inside dope.

Mrs. Signor of Ypsilanti is very popular with the girls in the normal college. She is always at conventions. We will hear from Mrs. Signor after dinner.

Mrs. Ryles Hemmington is the belle of the Michigan organization. Very active politically, and exhibitors and friends are always welcome at the pretty house known as The Wolverine.

Richey, the general manager and secretary—the man with the smile who always works, never sleeps.

H. R. Pfeiffle, the biggest little showman in Detroit, gets the money, and is strong for "Square Deal Miller" methods of advertising. Can fight any one in Michigan or outside the state.

John Brennan, who was at the Cleveland convention and owns the littlest theatre in Detroit, is 1000 per cent. for the organization.

Joe Denniston, Michigan's fighting Dutchman, is a member of the board. He is mentioned as the next president of Michigan. Watch Joe when he gets up and speaks.

Ruby Fischer — Michigan's song leader. He is some campaign manager, too. He stands strong with the sheriff. Can do anything but commit murder and still get away with it.

Paul Schlossman, the mayor of Muskegon, can also talk. Paul will be at the convention with all his bells.

Joe Gosco, Kunsky's competitor in Detroit, just bought another theatre. Joe is growing in every way.

Bert Williams is just back from sunny California. Bert is one of the strongest boosters in Michigan, and always stands for square, upright methods.

Jake Schrieber — here's the boy. President Harding's right-hand man. May be next Secretary of State. Great exploiter, that boy.

Harry Oppenheim—oldest exhibitor of Hastings street, strong for the organization, and can speak twenty-nine languages.

Charlie Kain—he knows how to buy pictures right. Look out for his voice when he starts talking.

Five of the Stars of Coming Jewel Productions

MARY PHILBIN VIRGINIA VALLI REGINALD DENNY JANE MERCER PRISCILLA DEAN

Universal Next Year Product

(*Continued from page* 5.)

In the cast will be seen Bert Roach, Dorothea Wolbert, Wallace Beery, Lucille Ricksen, Tully Marshall, Craufurd Kent, June Elvidge and Charles Clary, most of whom have appeared in featured roles in Universal or other pictures. "Up the Ladder" as a stage play was produced by William A. Brady with Doris Kenyon as the heroine.

In addition to the six Universal-Jewel productions listed herewith, Universal also will release another Super-Jewel. It is to be "The Hunchback of Notre Dame," the de luxe production now being made by Wallace Worsley from Victor Hugo's famous novel of 15th century Paris. Lon Chaney, Norman Kerry and Patsy Ruth Miller have featured roles. This production will be a million dollar picture due to the great expense involved in duplicating the great Cathedral of Notre Dame de Paris, and the construction of large sections of 15th century Paris. Also, more than 4,000 different screen players have been used in the various scenes of the picture—more than 2,600 of them at one time.

"The Hunchback of Notre Dame" will reach the screen as Carl Laemmle's greatest achievement. He will offer it as the finest thing ever attempted or produced by the cinematographic art. In settings, in characterizations and in technique it is getting the best care that can be had. Reports from Universal City and from those who have seen the early rushes at the Universal laboratory, indicate that it will be all that is promised of it.

The second half of the 1923-1924 season will see five or six more Universal-Jewel productions placed in the hands of exhibitors.

Program

(*Continued from page* 5.)

Afternoon

"Theatre Insurance"—
By Gov. J. A. O. Preus of Minnesota, and Bruce Dodson.
"Co-operative Banking"—
Discussion led by Peter J. Brady (to be continued at the banquet Wednesday evening by Warren S. Stone).
"Protecting the Public Against Fraudulent Stock Sales"—
Discussion to be led by a prominent member of Congress.
"Uniform and Equitable Contract"—By W. D. Burford.
"Public Service in Practical Application Through the Motion Picture Theatre"—
By M. J. O'Toole.
Addresses by George Eastman and other well-known leaders of the industry.

WEDNESDAY

Discussion of the Code of Ethics —By William J. Burns, Chief of the United States Secret Service, and E. W. Collins.
Report of the Committee on Resolutions.

Afternoon

Reports from State and National Organizations.

WEDNESDAY NIGHT

Convention Banquet—
Hotel Sherman.
Toasts — By John H. Puelicher, Dr. John J. Tigert.
Address—By Warren S. Stone.

THURSDAY
Morning

Election.

Although the pictures to be released after February have been selected with one exception, no definite release date has been allotted to them. However, in the order of their probable release, they will be as follows:

"White Tiger," a Priscilla Dean Jewel, directed by Tod Browning from a story by himself, in which Miss Dean is supported by Wallace Beery, Matt Moore and Ray Griffith.

"Wanted, A Home," a Universal-Jewel, starring Baby Peggy, the diminutive star of Century Comedies, who has been loaned to Universal for this production. This will be a King Baggot production. It will be Baby Peggy's first appearance in feature productions.

"The Magician," a popular novel by W. Somerset Maugham, author of "Rain," "East of Suez," "Mind the Paint Girl" and other stage and literary successes. This will be a Virginia Valli picture. It has not yet gone into production, and at this time it is not known who will direct it.

"The Storm Daughter," from the stirring story by Leet Renick Brown, which will be used as a Priscilla Dean starring vehicle, and which will show Miss Dean in an entirely new phase of character portrayal.

"Court Martialled," a Reginald Denny starring vehicle of great strength and he-man drama.

Universal also has practically closed arrangements for the production of "Dammed," a strong story to be used for a Universal-Jewel production with a big cast featuring Barbara La Marr.

Other Universal-Jewel pictures on the horizon are "Drifting," a Priscilla Dean picture from the play by that name, "Havoc," a Harry Garson picture with J. Warren Kerrigan, Anna Q. Nilsson, Tom Santschi and others, and "If I Were Rich," by Max Marcin, the popular playwright, which is to be a Reginald Denny vehicle.

Universal's attraction schedule of five-reel features for the 1923-1924

(*Continued on Page* 40)

The Six Universal Attraction Stars for Next Year

Universal Next Years Product

(*Continued from Page* 39)

season is pointed to with pride by Universal executives as the result and the pinnacle of Universal's long experience in the production of high-class features at reasonable prices.

After long consideration of the wants of the average exhibitor in the United States, the Universal sales force made certain recommendations. The production staff at Universal City immediately mapped out a year's product based on these recommendations. This means that next year's Universal Attractions are to be the kind of pictures the exhibitors has told the salesmen he wants.

There will be fifty-two pictures, one for each week in the year, so that Universal's exhibitor patrons may be assured of at least one box-office winner every seven days. In accordance with the survey made by Universal salesmen, most of these pictures will be out-of-doors or western dramas. Only one female star remains on this five-reel feature schedule. She is Gladys Walton, who has created an insistent demand for the special type of semi-humorous, semi-dramatic photo-plays in which she shows to best advantage.

Universal's list of Attraction male stars includes Hoot Gibson, Herbert Rawlinson, William Desmond, Roy Stewart and Jack Hoxie. With the exception of Hoot Gibson, each will make eight pictures during the coming twelve months. Miss Walton also is scheduled for eight pictures. There also will be eight pictures with all-star casts.

Hoot Gibson will be special adjunct to the Universal Attraction schedule during the coming season. His pictures, of which there will be six, will be known as Universal Special Attractions. They will not be confined to five reels each. They probably will run to six reels in length, and will be of especial merit and of a quality even higher than those with which he has won praise and box-office success in the past.

Universal is making an unusual drive for extraordinary serial material for the coming year. The release schedule for the year beginning next September will include eight super-serials, seven of which already are in work, either in actual production or in the editorial department at Universal City.

They are as follows: "The Steel Trail," a railroad serial starring William Duncan with Edith Johnson; "Beasts of Paradise," starring Fred Thomson and Ann Little; "By Right of Conquest," featuring Jack Mower and Eileen Sedgwick; "The Fast Express," another stirring William Duncan chapter-play; "The Last Submarine," starring Thomson and Miss Little; "The Ghost City," a mystery western serial made by Jack Mower and Miss Sedgwick, and "Arms of the Law," a novelty serial made by Duncan, supported by Miss Johnson. There will be one more, which has not yet been chosen.

With the addition of two new comedy units, Universal's short reel comedy department will be in a position to offer comedies of unusual merit during the 1923-1924 releasing period.

Neely Edwards and Bert Roach, the popular comedy team which has functioned in a long series of one-reel riots during the past winter, each will have separate units hereafter, and will successively contribute high class comedies. The third one-reel comedy unit will produce a series of novelty comedies to be released from time to time during the year.

For the making of two-reel comedies for the Universal release schedule the Century Comedy studios have been enlarged and its high class production staff added to. With the acquisition of the Gorham Follies Girls that company promises plenty of peppy screen entertainment.

As special features Universal will release a two-reel laugh series adapted to the screen from Sidney Smith's popular cartoon strip, "The Gumps." From reports it is indicated that this series will be one of the best two-reel series ever made. It is expected to follow in the record breaking footsteps of "The Leather Pushers" series.

Another of these specialties will be a series of two-reelers based on life, love and adventure in the racing world. They will be of the same calibre as "The Leather Pushers" except that they will be set in the world of the turf, instead of that of the squared circle. They are being adapted from the famous "Riders Up" series of magazine stories by Gerald Beaumont.

Also, Universal will offer to its patrons a weekly short feature, or drama, two reels in length, made by popular western or out-of-doors stars and directed by feature directors from A-1 stories of action and adventure.

For its news reel releases Universal has received word from the International News Reel Corporation that its news gathering facilities have been vastly increased by the addition of many more trained and fearless cameramen, as well as by an increase in the editorial staff of the organization. These releases will continue to be twice a week. From time to time the International News Reel Corporation contemplates the production and distribution of news novelties, such as the Mirror series and the recent N. Y. Milk Fund Boxing Carnival pictures.

A whole city destroyed---

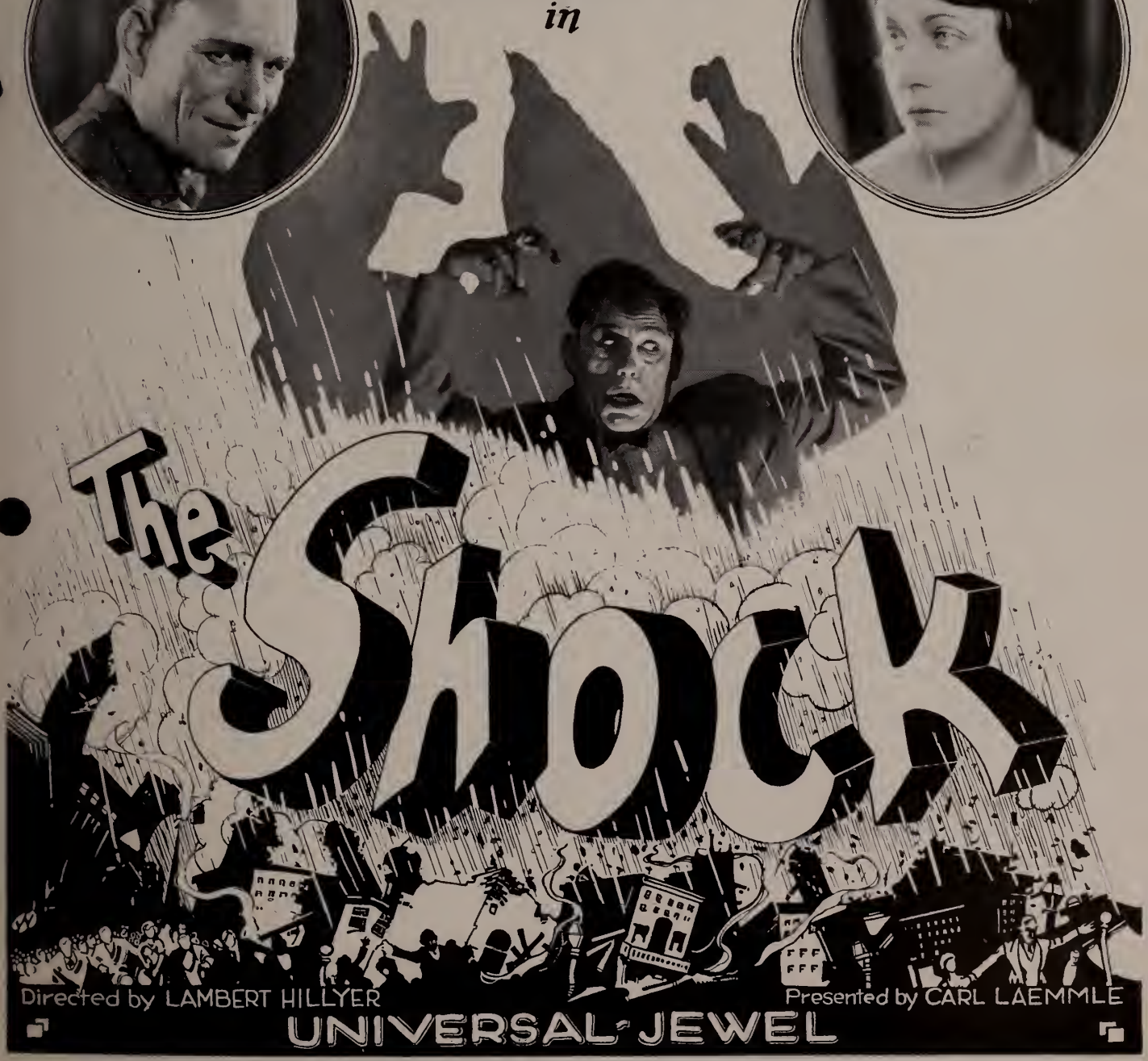
Thousands in chaotic flight---A thrilling, gripping, breath-taking scene---stupendous and dynamic---

and then you haven't seen anything!

LON CHANEY

VIRGINIA VALLI

and an all star cast in



Here are two pictures of the famous Cathedral Notre Dame de Paris

One is a massive set at Universal City
The other is the original building in Paris

Can You Tell Them Apart?

The set at Universal City towers to the dizzy height of 225 feet, and is a replica, complete to the minutest detail, of the original building in Paris.

Carl Laemmle will present

LON CHANEY
as
Quasimodo

"The Hunchback of Notre Dame"

A stupendous picturization of Victor Hugo's immortal novel

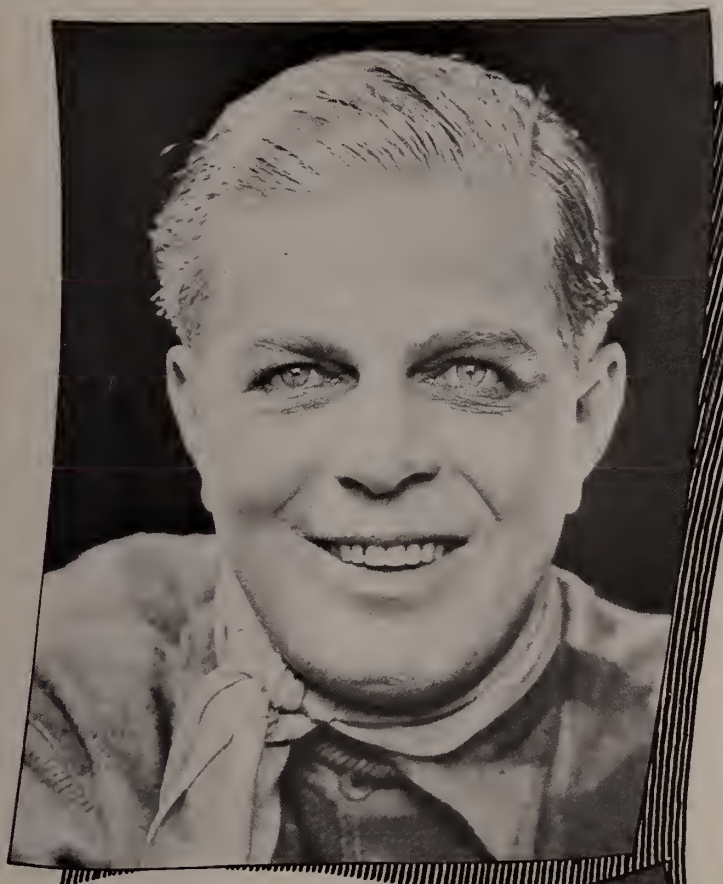
Directed by Wallace Worsley

A UNIVERSAL SUPER JEWEL

UNIVERSAL WEEKLY

VOL. 18 SEPTEMBER 22 1923 No. 6

These are the *Stars*
who are going to make
UNIVERSAL ATTRACTIONS
among the best
Box Office Pictures
of the year.



Hoot Gibson

Gladys Walton

Herbert Rawlinson

Jack Hoxie

A Great Cast – In a Great Picture

VIRGINIA VALLI

HOBART HENLEY

MILTON SILLS

Carl Laemmle
will present

VIRGINIA VALLI

with MILTON SILLS *in*

A Lady of Quality

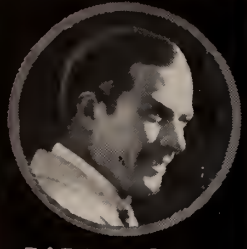
From the famous novel and play
by FRANCES HODGSON BURNETT

The Tremendous Cast Includes

EARL FOXE — LIONEL BELMORE
BERT ROACH — PATTERSON DIAL
WILLARD LOUIS — DOROTHEA WOLBERT
MARGARET SEDDON

A HOBART HENLEY PRODUCTION

ONE OF THE BIG TEN



EARL FOXE

PATTERSON DIAL

DOROTHEA WOLBERT

BERT ROACH

WILLARD LOUIS

LIONEL BELMORE

UNIVERSAL SUPER-JEWEL

No Cuts

UNIVERSAL'S BIG 10

Is the sensation of the industry!

"MERRY GO ROUND"
Universal Super-Jewel ◇ Directed by Rupert Julian

"A CHAPTER IN HER LIFE"
A LOIS WEBER PRODUCTION ◇ With a brilliant Cast
Based on the story of "JEWEL" by Clara Louise Burnham

"DRIFTING" Starring PRISCILLA DEAN
From the play by John Colton and Daisy H. Andrews ◇ Directed by Tod Browning
From W.A. Brady's Production

"THUNDERING DAWN"
Universal Super-Jewel with J. WARREN KERRIGAN and ANNA Q. NILSSON
A Harry Garson Production

"THERE HE GOES" Starring REGINALD DENNY
Story by Byron Morgan ◇ Directed by Harry Pollard

"THE ACQUITTAL"
Universal Super-Jewel with CLAIRE WINDSOR and NORMAN KERRY
Directed by Clarence Brown ◇ From GEORGE M. COHAN'S Production of Rita Weiman's play

"MY MAMIE ROSE" Starring MARY PHILBIN
From the story by Owen Kildare ◇ Directed by Irving Cummings

"A LADY OF QUALITY"
Universal Super-Jewel ~ Starring
VIRGINIA VALLI with Milton Sills
and an extraordinary cast ◇ **A Hobart Henley Production**
From Frances Hodgson Burnett's famous novel and play

BABY PEGGY
in her FIRST BIG JEWEL ◇ Directed by KING BAGGOT

WHITE TIGER Starring
PRISCILLA DEAN
Directed by TOD BROWNING

UNIVERSAL HAS THE PICTURES

The Biggest Thing On the Exhibitor's Screen Today!

THIS splendid Super-Jewel, the surprise sensation of the year, is sweeping all before it in its conquests of box-offices throughout the country. Already it has hung up a string of records that will prove difficult to beat — eight smashing weeks on Broadway, New York, in five different theatres; six big weeks at the Imperial, San Francisco; six sensational weeks at the Mission, Los Angeles; three tremendous weeks at the Savoy, Atlantic City, and many others too numerous to mention here! "Merry Go Round" is the surprise sensation of the year—the one big bet that is SURE at the box-office! When are YOU playing it?

UNIVERSAL SUPER-JEWEL

with

MARY PHILBIN, NORMAN KERRY
and a tremendous Cast!

Directed by RUPERT JULIAN

"Biggest picture of the year!"

wires the SAVOY THEATRE, Atlantic City, N. J.

"Biggest business since Memorial Day. Compelled to close box-office. Hundreds turned away."

PARAMOUNT EMPRESS THEATRE, Salt Lake City, Utah

"Never before have I seen a picture do what 'Merry Go Round' has accomplished!"

J. A. PARTINGTON,
Herbert Rothschild Entertainments, Inc., San Francisco, Calif.

"Business nothing short of phenomenal. Smashing all records!"

COLUMBIA THEATRE, Seattle, Wash.

"Exceeded all past records. We turned hundreds away."

MISSION THEATRE, Los Angeles, Calif.

"Smashed all records. Business increasing daily. Can't take care of throngs."

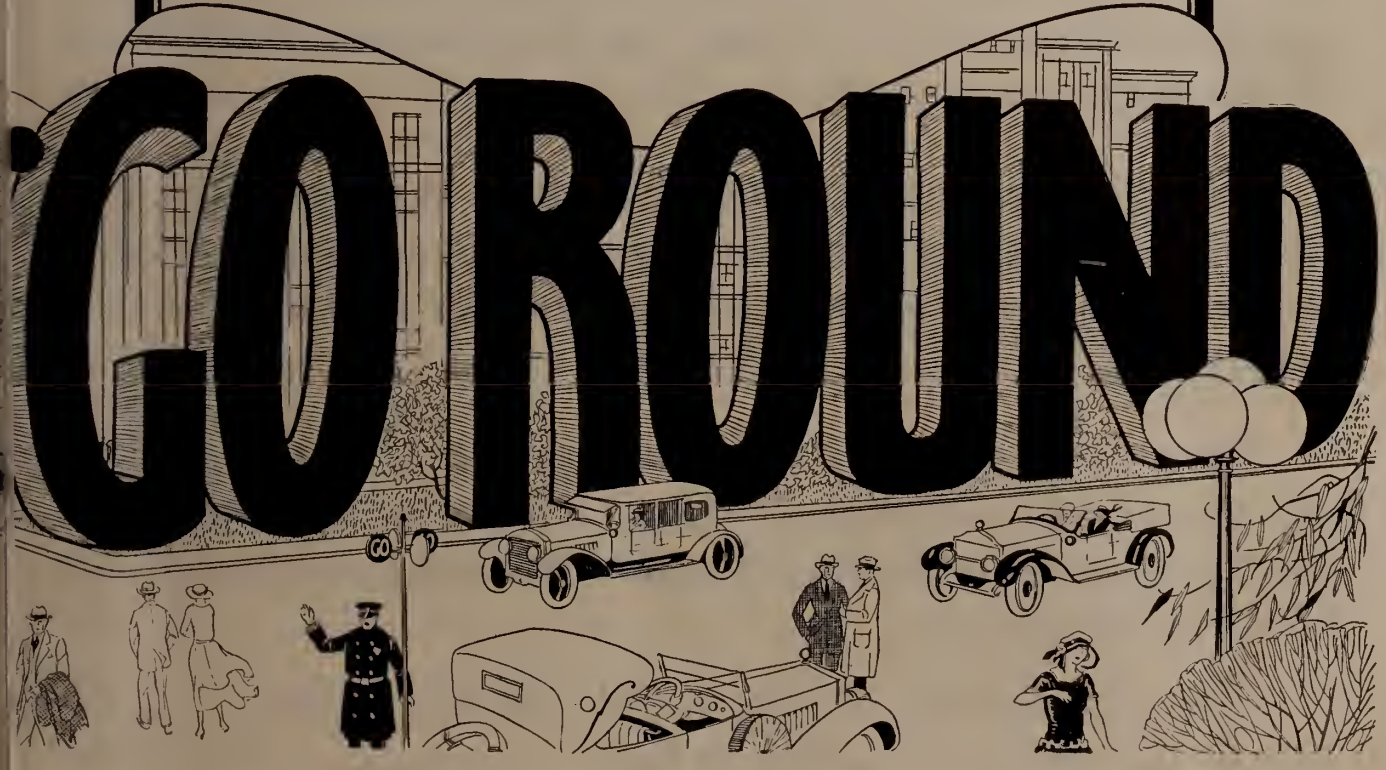
COLUMBIA THEATRE, Portland, Ore.

"Expect to break all recent attendance records for weeks."

HOWARD THEATRE, Atlanta, Ga.

"Broke all house records. Will break box-office records all over the country."

PRINCESS THEATRE, Sausalito, Calif.



Universal Has No

No. 349.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I CAN'T figure out to save my life why this business should be confronted with some "new plan" for selling goods every year or every season.

I can't figure out why exhibitors will seriously debate and discuss every new selling method adopted by one company or another. I can't take it seriously. I can't see any mystery about the fundamentals of business. I can't see that it is necessary to strain the old bean trying to think up some new way of selling goods when the old way has been demonstrated to be satisfactory to everybody.

The Universal has no new selling plan. It never had a new one. Our policy has been to make the best pictures we knew how and then sell them to every exhibitor who felt like buying them.

We never have said to any exhibitor, "You can't have this unless you jump through a hoop." We never have tried any stunt calculated to make the exhibitor blind to what sort of a deal he was getting.

It isn't necessary. It isn't strictly on the square. And it isn't a good policy on which to base a permanent institution.

New Selling Plan

Whenever it works successfully it is only temporarily so, and it always has a bad kick-back.

Naturally I want to sell as many pictures as I can to as many exhibitors as I can. And I want to get the best price I can and still keep my customer friendly and on a profit-making basis. He, on the other hand, wants to get them for as little as he can and still not put me out of business.

Any other basis is a false one!

There are no ifs, ands or buts about our selling plan. We'll sell on the basis of your needs and your requirements. We have no hard and fast rule.

Most of the exhibitors this year are booking every blessed one of our big productions without seeing them in spite of the fact that I have always cried "Look before you book." Whether they haven't time to look at each picture before booking, or whether they are willing to book Universal pictures on faith, the fact remains that they are booking THE WAY THEY WANT TO BOOK and not according to any fixed plan of ours.

I'm glad to see other producers discarding "plans" and "systems" and getting down to brass tacks. It's a step in the right direction. When they cast aside ALL strings and ifs and buts, they will have reached the point established by Universal years ago!

Another Great Success in Universal's BIG 10

Dr

Starring

Read what "VARIETY" says about the tremendous drawing power of this big production at the CAPITOL THEATRE, New York City:

CAPITOL — "Drifting" (Universal - Jewel) (5300; 55-85-$1). Outsider coming in, with no great exploitation splurge, topped the figures of "The Spoilers," which was well advertised. Hung up mark of $39,-667, a remarkable achievement under the circumstances. Close to high-mark for August, although weather favorable with cool nights that discouraged auto jaunting, bus riding or beach expeditions.

From the play by John Colton and Daisy H. Andrews

Universal

ifting

Priscilla **DEAN**

Read what the critics say:

"Exciting screen entertainment. Big spectacular effects. Puts itself over with a splash!"
MOVING PICTURE WORLD

"First class picture melodrama. Fine and thrilling climax."
MOVING PICTURE NEWS

"Thrill moments and melodramatic punches. Exciting situations."
EXHIBITOR'S TRADE REVIEW

"Sensational features. Dean a vivid and volcanic figure."
NEW YORK MAIL

"Well done. Priscilla Dean a most engaging actress."
NEW YORK TELEGRAPH

"Unusually well carried out. Interesting. Thrilling. Compelling scenes."
NEW YORK TIMES

"Dramatic, heart-rending, thrilling. Great fights. Acting is clever."
NEW YORK JOURNAL

"A success. Genuine persuasiveness and picturesqueness. Striking. Eminently suited to Priscilla Dean."
NEW YORK SUN

"A real motion picture thriller. Miss Dean is as impressive on the screen as Miss Brady (in the play)."
NEW YORK TELEGRAM

"Good box-office!"
FILM DAILY

Directed by TOD BROWNING

"Ideal Entertainment!"

says MOVING PICTURE WORLD

"Is well worth the careful attention of every exhibitor. It is a striking introduction for one of the most interesting child actresses ever seen on the screen. She is a type that cannot fail to interest. Claude Gillingwater is perfect as the difficult grandfather. The trend of the story will be deeply impressive. The pleasant qualities of the production will interest generally. It is ideal entertainment for the theatre in search of wholesome subjects."

MOVING PICTURE WORLD.

LOIS WEBER'S Tremendous Production

a Chapter in th

Based on the Story of "JEWEL" by Cla

UNIVERSAL JEWEL PRESENTED BY

"An Appealing Story!"

says EXHIBITORS HERALD

"Most excellently done," continues The Herald. "Miss Mercer shows exceptional talent, and a more fitting role could not have been chosen to introduce her. Quite likely to meet with instant approval by readers of Miss Burnham's story. Beautifully photographed; well titled; an appealing story."

"It is well produced by one of the best known women directors. Many people have read the book. Many, I am told, have enjoyed it. Probably there will be a lot of folks who will think 'Jewel,' the picture, is quite a picture."

MAE TINEE in the Chicago Tribune.

"The picture's appeal is to those who enjoy quiet, gentle stories; whose tastes, after all, should be taken into consideration occasionally."

CHICAGO EVENING POST

"It is well cast, well acted and well directed."

CHICAGO HERALD AND EXAMINER

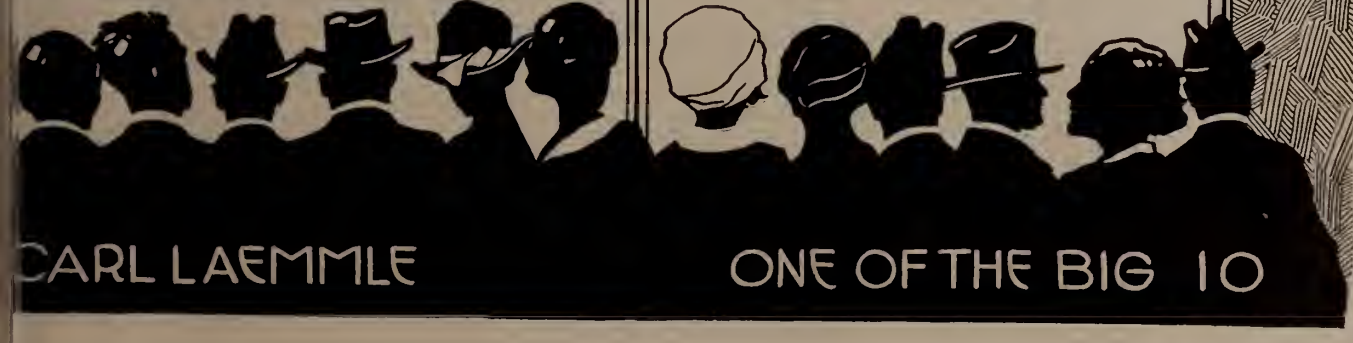
With an extraordinary cast including

CLAUDE GILLINGWATER
JACQUELINE GADSDEN
FRANCES RAYMOND
ROBERT FRAZER
EVELYN THATCHER
JANE MERCER
RALPH YEARSLEY
FRED THOMSON
BETH RAYNOR

and many others

er Life

ra Louise Burnham



CARL LAEMMLE

ONE OF THE BIG 10

UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO., 1600 Broadway, New York City

PAUL GULICK, Editor

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Vol. 18 SEPTEMBER 22, 1923 No. 6

UNIVERSAL MOVIEGRAMS

BECAUSE of its having paid a tremendous figure for the anonymously written and tremendously successful novel, "Damned," Universal is in a wonderful position to know who wrote it. Since the production plans are now well formulated, the company has decided to reveal the secret. "Damned" was written by Ethel Smith-Dorrance, author of twenty or thirty popular works. The authoress was recently married and is now on a honeymoon trip in Europe. Mrs. Hickey, as she now is, will be back in time for the opening of "Damned" in New York.

HAL REID'S famous old play, "Human Hearts," was so successful when put on the screen by King Baggot that Universal has decided to produce another of his plays, "Whom God Hath Joined." It will be one of the company's twenty Jewels.

UNIVERSAL has just purchased Fred Jackson's Argosy story, "High Speed," for the use of Gladys Walton when she is finished with "The Near Lady," by Frank R. Adams.

AL WILSON, the noted stunt aviator who was featured in "The Eagle's Talons," has just been prevailed upon to fly again. He has taken a rôle in "The Ghost City." Since Wilson last flew for a picture on July 4th, seven of his closest friends in flying circles, one of them his brother, have lost their lives in falls.

Author of "Damned" Revealed at Last

(Special Story Sent to 600 Daily Papers)

THE identity of the author of "Damned," the anonymous book of life beyond the grave, which went through eight editions in as many weeks, has been revealed. All bets as to the sex of the unabashed writer are off. In spite of a preponderance of opinion to the contrary, this cynical and radical departure from the conventional is the work of a woman, Mrs. Ethel Smith-Dorrance, although the philosophy and point of view are decidedly masculine.

Mrs. Dorrance's work has been of such an entirely different nature from "Damned" that the revelation of her authorship will come as a complete surprise. Before that she had written nothing exotic, but clean, virile tales of stirring adventure, mainly of the South and the great Northwest, where she was born. Among the best known are "Flames of Blue Ridge," "Get Your Man," "Glory Rides the Range," and "Lonesome Town." She is also favorably known for the serials she has been writing for the past twelve years under her own name and four noms de plume for *Smart set, Ainslee's, Munsey's Magazine, Top Notch, Popular, Cavalier, People's, Smith's, All Story, Morning Telegraph Magazine, Sunday Herald* and *The Argosy.* She also wrote in collaboration with her former husband, James Dorrance.

The story of "Damned" exploits the question of whether Freud was right when he said love was sex. It does so with a frankness rarely equalled even in the modern novel through the medium of its heroine, Dolores, the girl who was too beautiful for her own good. She was called "Grief to Men" because of the strange fatalities which always followed in her wake as a result of the passions she aroused, and her death and punishment in hell were only the beginning of her real life.

In strangeness of conception neither Conan Doyle nor any of the writers on the supernatural have ever approached "Damned." Published an-

(*Continued on Page* 36)

WHILE Clarence L. Brown is editing his super-Jewel production of Rita Weiman's play, "The Acquittal," he is preparing an all-star production of "The Signal Tower," by Wadsworth Camp.

THOUGH its Tokio offices were entirely destroyed, Frank L. Lappin, who was in charge during the absence in the United States of E. R. Rowe, has just cabled the Universal company that all of the employees are safe.

HERBERT RAWLINSON is pretty well supplied with stories for the future. In addition to Gerald Beaumont's "Jack of Clubs" and the *Saturday Evening Post* story, "Clay of Ca'lina," the Scenario Department has just purchased for him a story by Marian Orth entitled "All for the Love of Gloria."

OUR OWN PICTURE PAGE

LOOKS DOWN ON UNIVERSAL CITY

Al Wilson, the noted stunt aviator.

EMBARKED on another moving picture serial for Universal. He will play a part in "The Ghost City," and in addition to this part will make his debut as a cameraman and technical director in all things pertaining to aeronautics. "The Ghost City" is a serial which deals with the vivid contrast between the airplane and the bucking broncho type of wild west. It was written by Paul Bryan. The star is Pete Morrison, whose first serial this will be. He will be supported by an exceptionally strong cast which includes Margaret Morris, Bud Osborne, Lola Todd, Alfred Allen, Slim Cole, Valerio Olivio, William Quinn, Princess Neola, Frank Rice.

GLADYS HULETTE, who came into national prominence through her performance as a mere child, as Tyl Tyl in "The Blue Bird" at the Century Theatre in New York. Miss Hulette is playing for the first time in Universal Pictures. Her role is the principal one in support of Baby Peggy in the film version of Mrs. Frances Hodgson Burnett's story, "Editha's Burglar." This is the story which Augustus Thomas also used for his first stage play.

MILTON SILLS as the Duke of Osmunde, and Virginia Valli as Chlorinda Wildairs in another of Mrs. Frances Hodgson Burnett's books, "A Lady of Quality," which will be released as a Super-Jewel-Hobart Henley production in the very near future.

Here's How Edward Sedgwick Induced Big Stars To Appear With Gibson

"The Extra Man" Hoot Gibson's Latest Gibson Production Required a typical Studio with Lots of Stars. This is How Universal City Answered

IT'S not often that an entire picture studio stops work to enjoy a show; but that's what happened at Universal City during the week. Directors and studio officials turned actors, and great was the joy thereat. Fads, foibles and topical jokes of the lot were made into celluloid laughs, but the resulting film probably won't be nearly so funny as the taking of it was.

It all happened when Edward Sedgwick, the director, impressed everybody in sight to act in "The Extra Man." It's a comedy, written by himself, in which Hoot Gibson impersonates a lowly and very green extra, stumbling into other people's sets and mussing things up generally. That is the plot, and it's funny. But the acting of it! That's where the studio got the biggest and the longest laugh in years.

They started with Hoot coming through the front gates, carrying his trusty saddle. In his hand he clasped a yellow extra's ticket, and his troubles started at once. The first day Sedgwick impressed Julius Bernheim, general manager; William Koenig, business manager; Arthur Shadur, city engineer, and a few other officials as a dramatic reception committee for Hoot.

Then they proceeded to a special set, supposed to represent Hobart Henley's set for a production of "The Last Days of Pompeii." Reginald Denny, in pink tights and a lavender wreath, and Laura LaPlante were cast as the actors. They acted only when they could refrain from laughing long enough. Henley donned makeup for the first time in eight years to act the part of himself directing.

The scene showed Henley directing —temperamentally—and Henley piled it on thick! He raved and tore his hair when Hoot appeared, garbed as a Roman soldier, with everything put on wrong. Hoot's spear caught in the ropes, exploded the prop volcano and wrecked the set!

"Go on, Hobe; it's your set!" instructed Sedgwick. "You direct the scene—I'll grind it!"

"Can I bawl anyone out on the set?" demanded Henley.

"Sure!"

"All right, I'll bawl out Julius Bernheim!" declared Henley.

Hoot pulled a fast line.

"You're supposed to come in," he was instructed, "when Laura says 'Almighty Jove, save me from this villain!' and tell her the volcano is erupting," directed Henley.

Laura spoke her lines. In dashed Hoot in his best comedy run.

"The volcano's ruptured!" he announced.

Laughter stopped the work. Then Sedgwick handed Henley a five dollar ticket for his day's work. And—Henley was game, and cashed it!

Thus ended the first day.

The second day an Arabian scene was used, with a comedy sheik and Mary Philbin. Hoot arrived to "double" for the sheik in the plot, and Bernheim was again impressed to show an Arabian prince over the lot.

Everybody kidded everybody, and Ed Sedgwick donned makeup to enact the part of the director.

"I got an idea!" he suddenly declared—and sent for Ray Schrock, scenario editor.

"You the author?" he demanded before the camera. Schrock nodded.

"This here story's rotten!" asserted Edward, waving his own script in the face of the astonished scenarist. "But"—and he patted his own chest with blows like those of a pile-driver —"when I get through putting in MY individual touches it'll be great."

Schrock registered perfect amazement for three minutes, before he realized that he'd been tricked into acting a scene in the picture! What he called Sedgwick no title writer could duplicate.

The play is something new in "Inside" pictures. It shows how directors, scene-shifters, cameramen and others work—it is the picture of the taking of pictures—but worked out in terms of laughs.

Hoot plays the part of a cowboy who reads in the papers that riders get huge salaries at Universal City. He comes, with his saddle, to reap the harvest of hard riding, and lands an extra's job. He works four days, and never rides once. The first day he's cast as a Roman soldier in Hobart Henley's picture, with Reginald Denny and Laura LaPlante acting. His spear catches the rope that wrecks Rome. Then he's kicked out, and

(*Continued on next page*)

What the Sun Said About The "Ramblin' Kid"

"Ramblin' Kid" Is Photoplay Feature at the Broadway

It is just a trifle unfortunate that "The Ramblin' Kid," which is the photoplay feature at the Broadway this week, could not have arrived a few days earlier. For then it would have found New York a town teeming with excitement over a rodeo all its own. Let it be said at the outset that the big scene of this film is one of the Fourth of July rodeos to which communities in the far West look forward a whole year in advance.

The greatest thing that can be noted about the picture is that it came practically unheralded into our midst. There was no sweeping search for superlatives on the part of the press agents. It did not claim to be one of the thousand and one "super - specials" that "should take New York by storm." But it is a good production, nevertheless.

And for once let it also be observed, there is a leading man that is not ever on guard lest his glossy locks be ruffled. Hoot Gibson—we don't pretend to understand this man's appendage—is not a Barthelmess, Navarro or Valentino. Far from it. Not meaning to say he is unpleasant-looking. No, he's just an ordinary, everyday, human sort of being — not the typical movie hero. And for once we have witnessed a picture of the far West

(*Continued on next page*)

MARY PHILBIN STARTS FIRST STARRING JEWEL PICTURE

Sensational Actress of "Merry Go Round" Fame Will Be Seen in Owen Kildare's "My Mamie Rose"

FOLLOWING an intensive period of over three months of preparation, Mary Philbin has started her first Jewel starring picture. The remarkable success which she scored in "Merry-Go-Round," a success which is all the more remarkable because it is the first big role ever entrusted to this eighteen-year-old girl, convinced Carl Laemmle that he had made no mistake in starting the shy little actress on a picture career. It furthermore convinced him that there were stellar possibilities in Mary Philbin. Orders from Europe to Universal City outlined four productions for the 1923-1924 Jewel program. The first of these productions is Owen Kildare's "My Mamie Rose," which went into production at Universal City this week with Miss Philbin enacting the role of the wistful, quaint little "Queen of the Bowery" as described by Owen Kildare in his novel.

The story has its setting in the famous Bowery section of New York City, the Bowery of 1895, stretching beneath the rumbling elevated trains from Chatham Square to Cooper Union, with all of the equally squalid streets adjoining.

Virtually every detail of preparation for the filming of the famous Owen Kildare story has been completed and production will start Monday, it has been announced by Bernard McConville, supervisor of all Universal Jewel and super-Jewel productions.

The screen version of the Kildare story has been carefully prepared by Lenore Coffey and Harvey Gates and many weeks have been spent constructing the mammoth sets to be utilized in its filming.

No effort of time or money was spared in gathering data for the exact reproduction of the Bowery quarter as it was before it was cleaned up by Theodore Roosevelt when he was police commissioner of New York City.

Scenes along the East River have been constructed at Los Angeles harbor as they were pictured and described by Kildare.

It is planned by Universal heads to make the production one of the most human and yet one of the most pretentious of the year.

With all of its historic background, with the weird and colorful sets that have been created for the atmosphere of the production, there is still a something that is greater than these, according to Irving Cummings, who is to direct the play. The story's the thing, he says. The story of the quaint little Irish girl, the "Little Queen of the Bowery," carries a thread that is woven around a veritable human interest ball of life.

Such famous characters as Steve Brodie, Chuck Connors, Tim Sullivan and Barney Flynn will be seen in the play and Fred Datig, casting director, and Cummings are now carefully choosing the players.

Those who have already been cast to support the youthful star are Pat O'Malley, Edwin J. Brady, Lincoln Plummer and Max Davidson.

"Ramblin' Kid" Review in the Sun

(*Continued from preceding page*)

as it is. The land of the great open (movie) spaces is genuine. One feels the atmosphere of the other side of these United States as it is rarely felt in the films. To prove our point, glance at this: The characters do a little wild shooting, though all in fun, mostly, but there is no wild dashing about in buckboards of the '76 vintage. Fords, Dodges and Studebakers are in evidence; it is plain the maker of this movie knows the real West, and is aware that the gasoline steeds are doing a lot of the work that the "bronks" used to do.

The piece has a great deal of suspense, for we were continually wondering and worrying over which was the hero's true love: Whether it was the Girl from the East, or the "gold dust maverick," as he called a wild mare he caught and tamed. At first we decided the heroine of the film was to be the horse. However, the ending brought about the usual final clinch, though down by the corral where the mare was fenced in for the night.

All true lovers of the real (not reel) West step up and don't miss this picture. In fact, it took us back to many happy days spent on a Colorado ranch not so long ago. Hoot, the hero, can ride, as he does all through the five or whatever the number of reels was. The photography is excellent—there are many superb shots of the Western Rockies grandeur. Also, the film is capably directed, and acted by a good cast of players. As they reserved this for the last bit of film, do we also reserve the same for the last bit of space: "It's a Universal."

How Edward Sedgwick Induced Ten Big Stars to Appear with Hoot Gibson

(*Continued from preceding page*)

lands in Priscilla Dean's set. Disaster stalks him again—comic disaster.

Finally he plays an Arab extra in a sheik picture. About this time an Arab prince visits the lot, and observes the cowboy, given a chance to ride at last, double for the sheik. The prince gets an idea—why not use the young cowboy to double for him—and ride into battle?

He takes him to Arabia, and Hoot leads the Arabians to victory.

Incidentally he wins the American girl who thinks he's a sheik.

They marry.

"Now what'll we do?" she asks.

"I'll go back into pictures!" decides Hoot.

"No, you won't—I saw you in 'em!" asserts the wife. "Back to the ranch for us!"

Hobart Henley's acting is a scream. He portrays all the temperamental tricks of all the temperamental directors there are—he "kids" the whole outfit of 'em—for Henley himself, when directing, has no temperament at all—he's all business. Every actor in the picture kids temperament—and that makes comedy. And they had more fun doing it than the audiences will have a few months hence seeing it.

It was a Universal picnic—and Ed. Sedgwick certainly showed the lot a good time.

DATE THE BIG TEN NOW!

Here Are the Best Universal Go-Getters

NOT an exhibitor in the whole United States but knew that the Universal exchange system was staging a little friendly contest to see which group of salesmen would register the highest percentage of increase for March, April and Universal Anniversary Week. Announcement of the winners of the various prizes in the several divisions in each Universal Exchange are divided has already been announced to these exchanges and this announcement in the Universal Weekly is no news, of course, to them. However, a tremendous number of exhibitors throughout the country took a keen interest in the contest because of the keen and sportsmanlike rivalry between the exchanges and to this interest and the friendliness which exists between those whom the Universal exchanges serve a great deal of the success of the winners was due. It is for the information of exhibitors, therefore, that this announcement is now made in the Weekly. The percentages and margins and the amounts won are of no particular interest to exhibitors and are therefore omitted, but the grand prize for the biggest percentage of increase in the country was awarded to the Los Angeles exchange, which received the greatest portion of the $6,000 in prize money which was divided. For they also won the first prize in their division. The second prize for the biggest percentage of increase was divided equally between the New Orleans and Dallas exchanges, which were tied, and which also divided the division prize. There was a tie also in the third prize between Philadelphia and Washington, both for the country and division awards. In the central western division Des Moines exchange won, while Toronto copped the prize for the Canadian division. In the eastern division Cincinnati and Pittsburgh were tied, while the judges could find no appreciable difference between the percentages of the Chicago, St. Louis and Milwaukee offices in the central division. The anniversary week prize was won outright by the New Haven exchange, and that is quite a compliment to Mr. Joseph as a final evidence of his popularity in the New Haven territory upon relinquishing the manager-

"Go Getters" of Cincinnati celebrating their victory.

ship of this exchange to go to Cleveland.

Congratulations to all of these winners.

Probably each of the winning exchanges had a celebration. It certainly was entitled to one. But the only exchange which made any holler about it to the Editor of the Weekly was the Cincinnati exchange. The watch-word of the contest was "Go Get It," and very appropriately the Cincinnati exchange gave its banquet to the go-getters. A clever little menu card which came to hand with the photograph reproduced herewith is dedicated as follows:

"The Cincinnati Universal Exchange under the leadership of Maurice Strauss, having been awarded the prize in the Eastern Division as winners of the March and April contest, and as a compliment to H. M. Herbel, Assistant General Sales Manager, do hereby gather at Stevie's this 25th day of August, 1923." The menu was decorated with a cut of Gladys Walton, together with the motto of the Go-Getters: "'We must all either wear out or rust out, everyone of us. My choice is to wear out.'—Theodore Roosevelt." The names of the staff of the Cincinnati branch were also made a part of the menu, and inasmuch as nearly all of them are in this picture we reproduce their names and duties herewith:

Maurice Strauss, manager; Florence Schomaker, service manager; Chas. Loewenberg, publicity director.

Sales Department, A. Sugarman, C. A. Weinberg, L. Davis, H. Woolfe, H. H. Young, J. Daley, C. Porter.

A. Zeits, cashier.

Office, Mrs. G. Geldreich, Miss B. Tabeling, Miss G. Romes, Miss M. Mitchell, Miss M. Smith, Miss H. Bocklage, Miss G. Gieske, Miss A. Franklin.

F. Schreiber, booker; J. Plochocki, asistant booker; D. Glennie, sales promotion dept.; J. Vigna, supt. shipping dept.; F. Bishop, shipping clerk; L. Farrell, poster clerk.

Inspection Department, Miss M. Hope, Miss H. Weiler, Miss M. Rakel, Miss M. McGee, Miss M. Mann, Miss E. Johns, Miss H. Kempner, Miss L. Lee. See if you can pick them out.

FAMOUS OLD PLAY PURCHASED BY UNIVERSAL

"THE TORNADO," famous old-time melodrama by Lincoln J. Carter, America's most famous producer of theatrical thrillers, is soon to be seen in screen form. Rights to the famous old play have been purchased by Universal, and a screen adaptation has been made by Raymond L. Schrock and Adrian Johnson.

Another notable story to soon be produced by Universal is "Whom God Hath Joined," written by Hal Reid, father of the late Wallace Reid, and author of several famous hits of former days. Reid was the author of "Human Hearts," one of Universal's most famous picture productions, and two decades ago was known as one of America's foremost dramatists. It was through his father's theatrical and screen associations that Wallace Reid became the noted picture star that he was.

Casts for the two pictures will be announced soon. It is announced that they will be made all star productions, and will be produced early in the elaborate schedule of new production, just started.

Extra! Extra! This Was Left Out of Press Book

THE title "Blinky," which is the first Special Attraction of the 1923-1924 season, the title, we repeat, applies to facial peculiarity of the star. Hoot Gibson, or Blinky, as he was known in the picture, was called Blinky because of the peculiar type of glasses that he wore. An exploitation stunt which we were not certain about getting down to practical financial basis had to be left out of the press book. For that reason we are giving it this space in the Weekly to call it to the attention of as many exhibitors as possible. It is a stunt that is sure-fire for registering this title in any town where "Blinky" is going to play.

As will be seen from the illustration, these glasses are practical glasses and that Universal was enabled to get them for such a small amount of money was a triumph for the exploitation and purchasing departments. This illustration is a very fair sample of what they are, except that it doesn't show that the glasses in them are of amber.

They can be used in any of a number of ways, and if you have a crew of boys they can popularize them in your town in about twenty minutes. Two or three hundred of these in a town will have everybody in it knowing all about "Blinky" before you can say "Jack Robinson." They can be had from any Universal exchange right now for $2 a hundred, but if you wait too long they may be all sold because Universal didn't buy a great many of them. If they had gotten them in time to put the advertisement in the press book, they would have ordered ten times as many. The theatre imprint can be rubber-stamped almost anywhere on the novelty if they are designed as a throw-away. Another way to use them would be to have a procession of boys, each with a pair of these glasses, walk through the town with a banner, but the best way to popularize them is through the boys. It is a great boys' stunt.

The "Blinky" Glasses; use them as directed.

❦ ❦ ❦ ❦ ❦ ❦ ❦

Now Hurry! Hurry! with your dates, Don't stop, Don't hesitate.

It's Twirling, whirling, everywhere and you may be too late.

IT will be a long time before the Pittsburgh public will forget the impressive and magnificent opening at the Cameo Theatre, of the Universal Super-Production "Merry Go Round." The attractive lobby display was the source of great admiration and only made the edge of curiosity a bit keener to get on the inside. Capacity business prevailed throughout the entire day and evening and, at present writing, all indications point to an unlimited and successful engagement.

O. J. Sybert has sold the Grand Theatre of Butler, Pa. to C. G. Becker, the theatre has been entirely remodeled and will be known hereafter as "The State."

In looking over past records and comparing them with the present, it is odd to note that, quite a few exhibitors were formerly connected with the Universal Exchange and several employees at present were Universal exhibitors, proving that Universal Service is "For the people, By the people and With the people."

Milan Salovich of the National Theatre, Johnstown, Pa. has taken over the new Liberty Theatre of the same town. Milan and our "Universal Friend" George Panacatogas of the Nemo, Grand and Parkway, Johnstown, motor up to the Smoky City about twice a month. They never pass up the second floor front.

Three out of five exhibitors who had booked "Legally Dead" featuring Milton Sills. for a one or two days' run—wired for permission to hold the picture an extra day.

Manager E. L. Rife in returning from a trip over the territory said "It is certainly gratifying to meet so many satisfied customers."

W. P. McCartney who conducts theatres in Ridgeway and Punxsutawney is about to open his magnificent new house "The Elk" in Du Bois, Pa. The "Merry Go Round" is Mac's selection for the opening.

Mr. and Mrs. H. B. Kester of the East Liberty Cameraphone have returned from a two weeks' vacation trip to Atlantic City and New York. "Kes" sure is a late Barney Oldfield for he says, "he certainly did make the dust fly on this one thousand mile trip.

"YOU'LL BE SURPRISED"

Charles M. Feinler, Genial Manager of the Colonial and Virginia Theatres in Wheeling is responsible for this:

When his biller was out pasting the

(*Continued on Page* 36)

The

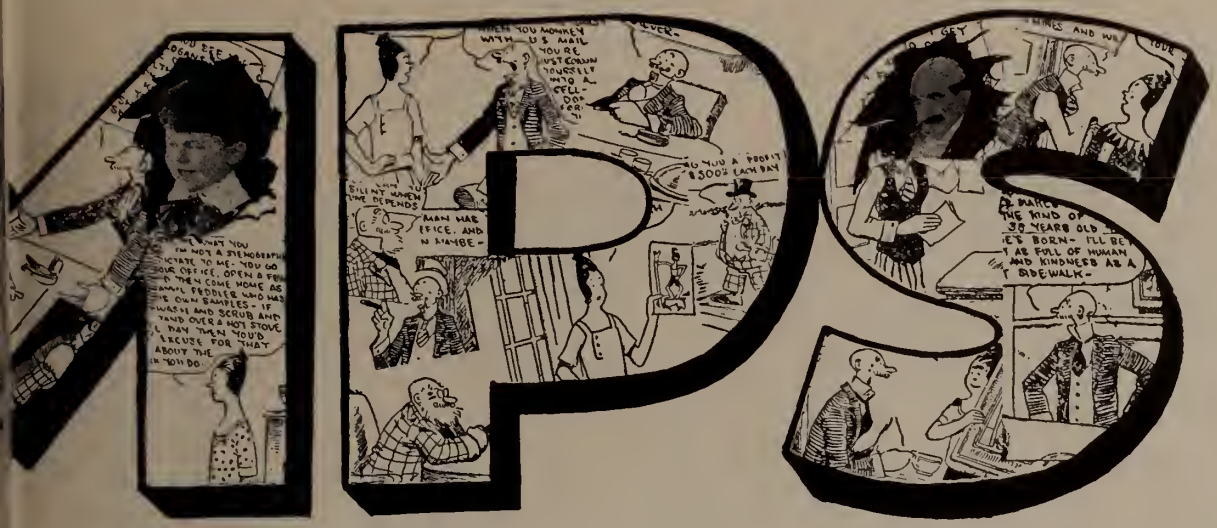
"Will Be Sure To Get

NOW YOU can show them to the millions of newspaper readers, wild to see The Gumps in real life on the screen. The first of the Gump comedies is "Uncle Bim's Gift" and it's a riot. Andy and Min and Uncle Bim and little Chester will make them roar with laughter and chuckle with high glee!

The Two Reel Adventures of

From the famous
cartoons by
SIDNEY SMITH
Directed by
NORMAN TAUROG

Sold in Series of 12



"Special Attention!"

Says MOVING PICTURE WORLD

Be sure to see "Uncle Bim's Gift" at your Universal Exchange! Book The Gumps and give your patrons what they are waiting for! They're the one big comedy sensation that will keep your house rocking with laughter and your box-office sizzling with action.

America's Funniest Family!

SAMUEL VAN RONKEL
PRODUCTIONS

Presented by
CARL LAEMMLE

Released One a Month—

Stunts that Helped "Merry Go Rou

This display was sent daily through the suburbs and business section of the metropolis, where it aroused considerable interest and proved a good investment. The driver, Joe Brady, is a veteran advertising man. He is "in right" with all the traffic officers and was allowed to park in the most public spots.

When "Merry Go Round" Came to the Park, Phil Kahn Planned a Campaign That Combined Psychology and Stunts—But All Had the Showman's Angle

STAID Boston has furnished an ideal Hub about which "Merry-Go-Round" revolves. Carl Laemmle's sensational triumph bids fair to exceed its New York success in the Bay State capital, according to the American Feature Film Company, distributor of the Universal product.

Now in its second week at the Park Theatre, the Universal Jewel has been acclaimed by Boston press and public as one of the outstanding achievements of the season. Although the artistic merit of "Merry-Go-Round" assures its success, the business of its Boston run was considerably enhanced by a comprehensive exploitation campaign under the direction of Phil Kahn.

Heretofore exhibitors and exploiteers have been hesitant about attempting stunts and ballyhoos in Boston, as that city has had the reputation of being ultra-conservative. But "hard-boiled" eggs are the easiest to crack, so Boston responded to Kahn's exploitation with record-breaking results.

The street ballyhoo, shown above, stopped traffic on most of Boston's most important thoroughfares, where its driver happened to stall (?) it during the rush hour. The back of the 3-sheet cutout and the top of the side car were covered with stills and added to the attractiveness of the display. A shelf on which was placed several of the advertising novelties used in connection with the picture proved effective, and the novelties were snapped up eagerly by the crowds which gathered about the display. This display was sent daily through the suburbs and business section of the metropolis, where it roused considerable interest and proved a good investment. The driver, Joe Brady, is a veteran advertising man. He is "in right" with all the traffic officers, and was allowed to park in the most public spots.

Of the many novelties distributed by the motorcycle driver the most attractive proved to be a cutout throwaway (see bottom of page 19) used as a fortune-telling device. The name of the theatre and play dates were printed on the card, and a pin supplied so the recipient could find out his fortune immediately on the "Merry-Go-Round" Wheel of Life.

An elaborated version of the same idea proved a most effective lobby display. A huge wheel, flashily painted and bearing twenty-four different "fortunes" was placed on a spindle in the Park Theatre lobby. So great was the crowd which congregated about the wheel that Kahn had

d" Break Boston Record

to install a duplicate on the other side of the lobby to relieve congestion in front of the playhouse. The circles are turned by hand and reveal the operator's future in the merry-go-round of life.

Exhibitors booking "Merry-Go-Round" are advised to try this stunt. Some of the "futures" on the Park Theatre wheel are: "Love will be your portion," "Your sweetheart is not true," "You will raise a big family," "Happiness is in store for you," "A dark man will cross your path," "Watch your health this year," "You may have to walk after an auto ride," "A short engagement is best for you," "Insist upon the wedding ring," "The stars predict much pleasure for you in this theatre," "Beware of riding in strange autos," "Look out for unwise investments," "You will marry three times," "The curly head is a trifler," "You will go for a long journey," "You will inherit great wealth," "To enjoy yourself fully, you must see 'Merry-Go-Round.'" "If you want to marry you must stop flirting," "The planets promise a perfect love for you," "Your sweetheart is jealous of you," "You will find it unsafe to make love to more than one at a time," "You will surmount unexpected troubles." "Children will bring you your greatest joys," and "Beware of a blonde woman."

And how they crowded around this!

Here's How the War Bonnets Worked Out for Boscketti

MOTION picture exploitation departments are not noted for violet-like modesty in calling attention to the excellence of their ideas. Comes now (as the sub-title writers would say) Manager Frank Boscketti of the Star Theatre, Lawrence, Mass., who says the Universal Exploitation Department makes the shrinking violet look like the world's champion loud speaker when it comes to touting itself.

Several weeks ago the Universal Exploitation Department suggested a new idea to exhibitors whereby it was hoped crowds would be brought to a theatre not only on serial days, but also on all other days. The stunt consisted of supplying Indian war bonnets to patrons of "In the Days of Daniel Boone," the Universal historical chapter-play.

The stunt is not only a good one, says Manager Boscketti, but far greater than he imagined. Now he wonders whether the Universal doesn't know how good its ideas are or if it is his fault for not knowing in advance that if Universal presents an idea in showmanship it's bound to be a winner. "Universal exploitation is consistently effective," he says.

Manager Boscketti laid in a supply of Indian war bonnets, issued by the Universal Exploitation Department in connection with its historical chapter-play, "In the Days of Daniel Boone." He next had printed cards reading as follows:

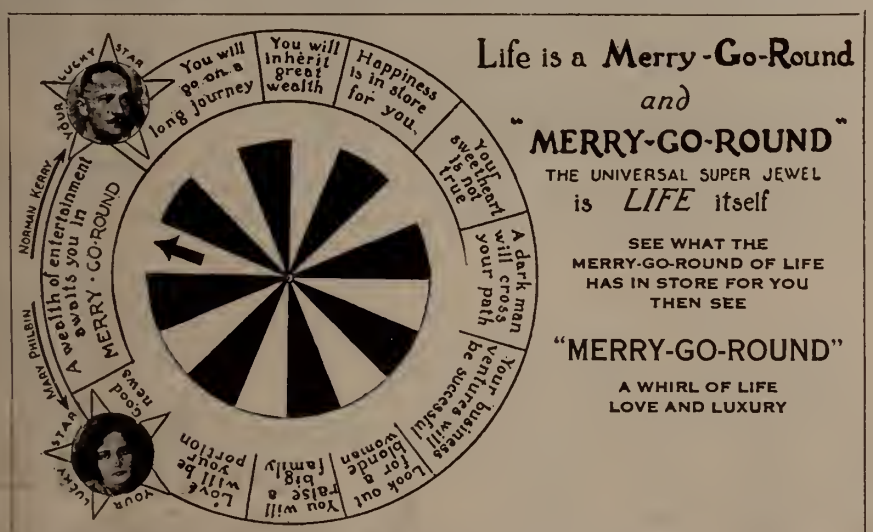
The management of the Star Theatre will present name..... address..... with a beautiful Indian War Bonnet when this ticket is punched upon the reverse side for fifteen (15) consecutive weeks upon which will be shown the superb chapter-play, "In the Days of Daniel Boone," in fifteen episodes.

The reverse side of the ticket had a border consisting of consecutive dates, Sundays excepted, from August 27 to November 7, inclusive. Set within the border was the following copy:

When this ticket is duly punched by the management in all the squares printed hereon, the bearer will be presented with an Indian War Bonnet. Star Theatre, Lawrence, Massachusetts. Don't lose this ticket.

There is a psychological twist to this idea that just makes an exhibitor cash in on it, according to Mr. Boscketti. After a patron has one punch mark on his ticket he is almost certain to come back for the next one, and so on right down to the end. He feels he is making an investment and that he cannot get what he wants until after all the necessary deposits are made.

(*Continued on Page* 36)



DIRECTIONS: Remove inside circle by cutting away tabs marked X. Put pin through center of circle and stick to wooden surface. Position it in middle of open space. Make sure that circle revolves freely. Spin with finger—arrow will point out your future.

If you read the directions you will want to know where the little tabs are. The engraver cut them out.

A smashing picture--and

HERE is the perfect combinatio
and posters that will put it
ING DAWN," be sure to loo
urges you to PLASTER YOUR TO
tacular sequences, this picture is bo
town know in a big way that you'
it TODAY!

With J. WARREN KERRIGA

U

Thunder

POSTERS that
angle of this melo

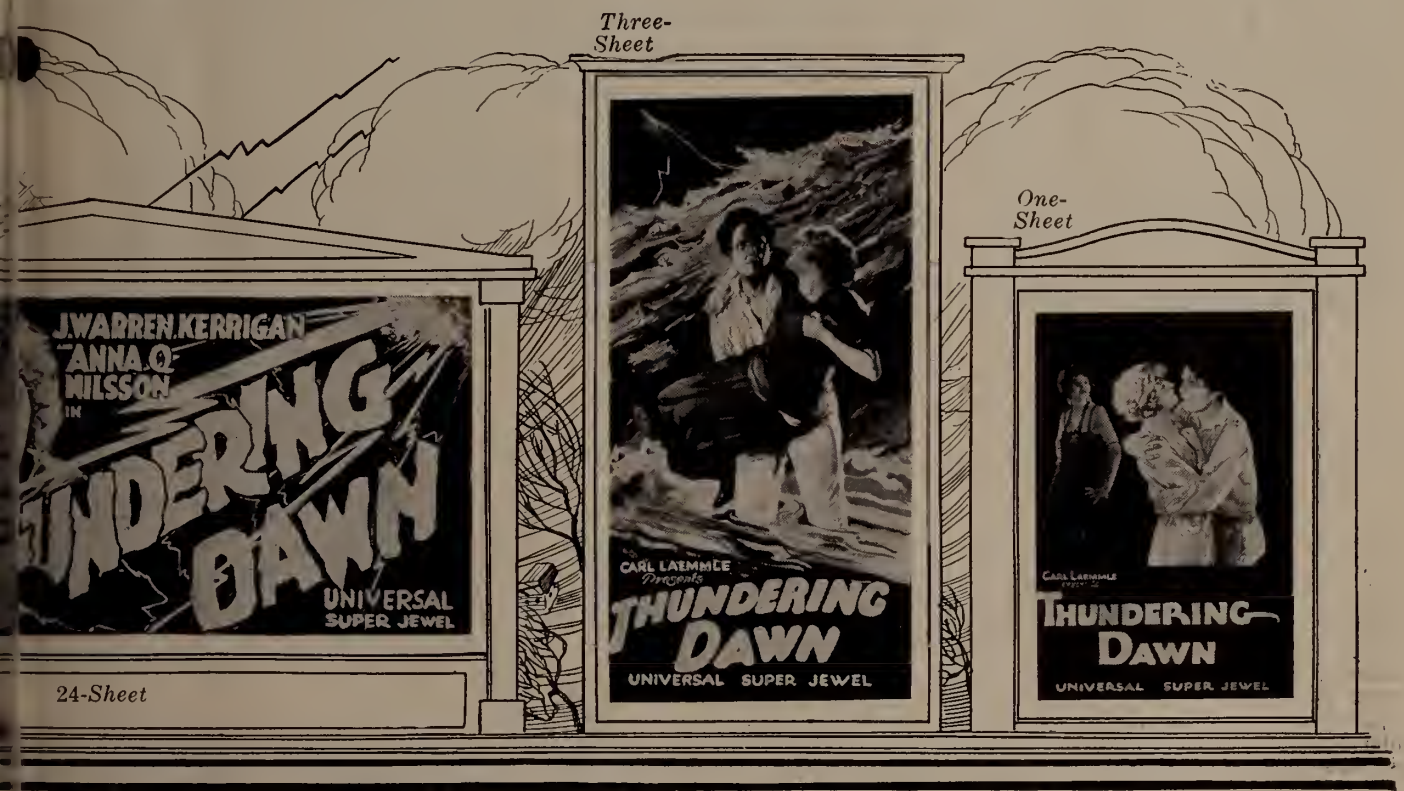
the paper to put it over!

smashing success at the box-office—a whale of a melodramatic thriller, in a big way to the fans in your town! When you book "THUNDER- every piece of paper available — and then you'll see why Universal WITH POSTERS! With its great cast, powerful love theme and spec- to be a sensation when you play it! All you have to do is to let your it! The big special Press Book will give you more details! Go after

ANNA Q. NILSSON, Tom Santschi and an extraordinary cast

l Super-Jewel-Garson Production

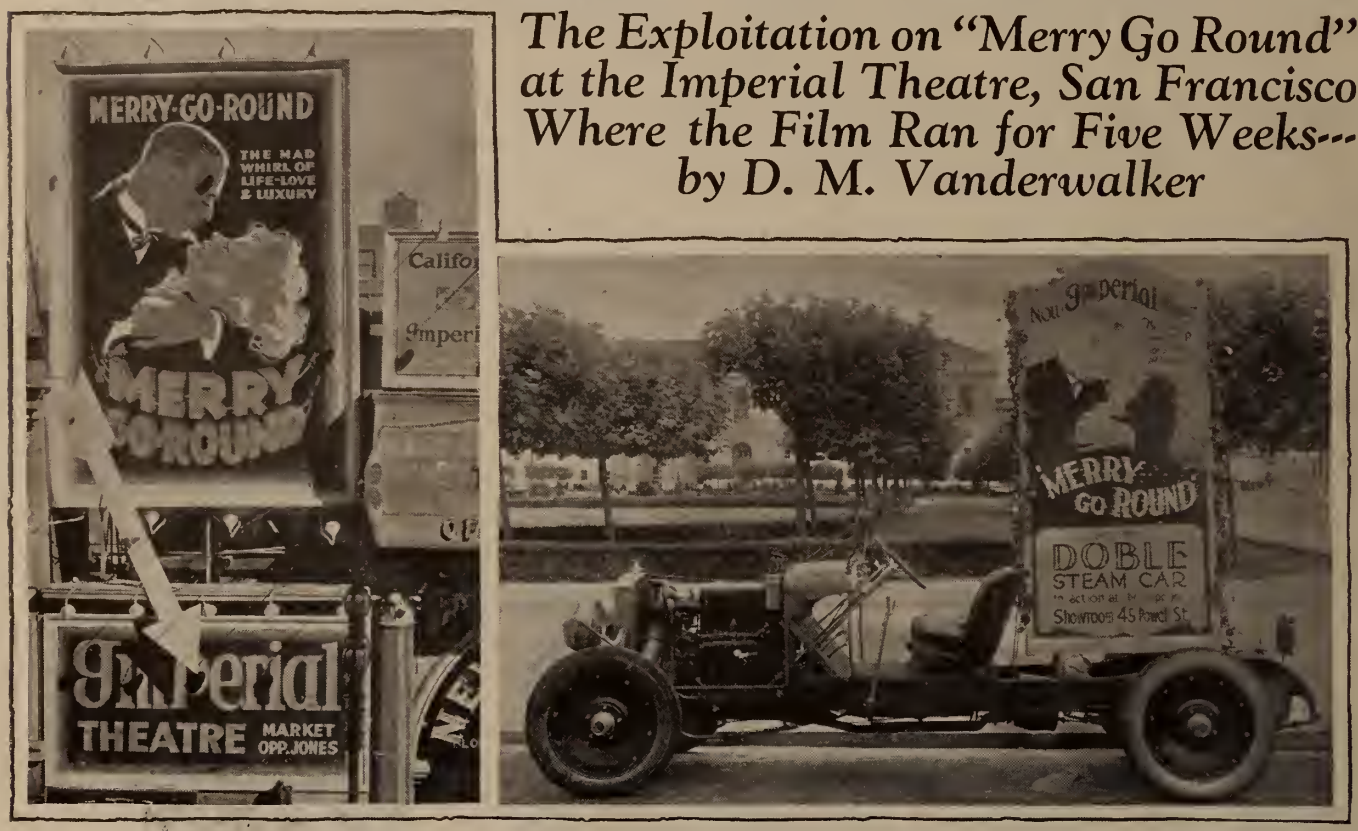
A Harry Garson Production



Dawn

r every box office
matic sensation!

The Exploitation on "Merry Go Round" at the Imperial Theatre, San Francisco Where the Film Ran for Five Weeks--- by D. M. Vanderwalker



The Market Street Sign and the Doble Steam Car tie-up in San Francisco for the Imperial.

MARKED by all the eclat and ceremony of a Broadway first night Merry-Go-Round, Universal's super-Jewel, opened at the beautiful Imperial Theatre in San Francisco to a six weeks' run to overflow business. Society had evidently believed the glowing advance notices given the big production as formal dress was much in evidence at the opening, and the line of taxicabs and limousines at times blocked traffic on Market street.

The business of the run gave ample evidence of the success of the advance exploitation given by the Rothchild and Universal publicity staffs, and this, together with the extraordinary character of the newspaper criticisms combined to make the picture the biggest attraction in the city. With a lack of reserve unusual in San Francisco's conservative papers the picture was described in the most glowing terms imaginable, and little Mary Philbin's performance was described by one critic as being one of the six greatest performances ever made in pictures. The Imperial Theatre orchestra, led by Ormay, a native Viennese, gave a musical setting which enhanced the enjoyment of the audience to a great extent.

For the advance work a large painted bulletin board, electrically lighted, was obtained on Market street in the heart of the shopping section, which told thousands of people daily for two weeks of the coming of the picture, this proving a valuable aid. It is shown in the illustration above.

During the week preceding the opening twenty thousand heralds were distributed in the Rothschild theatres and to hotels and apartments. Trailers and slides were run in all the Rothschild theatres. Small electric signs with pictures of Mary Philbin and Norman Kerry were shown in each house.

A tie-up was made with the Doble Steam Automobile Company and a Doble car carrying a sign twelve feet high and surrounded by an arch of roses was driven daily to all parts of the city. The beauty of the car and sign attracted crowds wherever it stopped. Note the car above in the illustration.

A tie-up was made also with the drivers of San Francisco's jitney buses, each jitney carrying a three by four foot banner on the rear of the car. Thirty of these on the streets constantly undoubtedly carried the desired message to an immense circulation.

One sheets with the phrase, "You'll be surprised," were carried for two weeks without theatre advertising as a teaser, and in the week before opening three-sheets and twenty-four-sheets, both pictorial and block letters, were used liberally.

From One of the Best Showmen in the South

Tulsa, Oklahoma.

Universal Film Exchanges, Inc.,
Oklahoma City, Oklahoma.

Dear Mr. Moran:

I want to congratulate you on the Universal product for the coming year.

I have screened many of your subjects and find that they live up to the claims made by your advertising department, therefore it is a source of satisfaction to me to know that I have contracts for practically the entire output of the Universal for the coming season.

The ten Jewels should be winners. They compare favorably with the best products on the market.

I personally screened "Merry Go Round" and I will be surprised if it is not a second "Four Horsemen" as a box-office attraction.

"Thundering Dawn," "The Acquittal" and "A Lady of Quality" should each be second only to "Merry Go Round."

My contract with you covers almost 100 per cent. of your product for the year and I am sure that when the season is ended, the Universal will be at the top of the money-makers for me.

With best wishes, I remain,

Yours very truly,

(Signed) W. M. SMITH,
Mgr. Orpheum Theatre.

How "Merry Go Round" Gripped Sizzling Seattle

View of the crowded lobby of the Columbia Theatre, Seattle, Wasn., on the opening night in the glare of the lights.

ANOTHER record-breaking opening was added to the list of "Merry Go Round" mid-summer triumphs when the big Universal Super-Jewel production crashed all house records at the Columbia Theatre, Seattle, where it opened to enthusiastic thousands August 18th. Despite the fact that "Merry Go Round" opened in Seattle on the hottest day of the month, crowds thronged into the theatre from the time the box-office opened in the morning; from 8 until 9:30 o'clock at night, during which time a battery of five kleig lights, mounted on a truck in front of the theatre, turned night into day. Traffic both on the sidewalk and the street was practically blocked. Extra policemen were needed to handle the huge crowds that waited in three long lines to get in. A cameraman shot a few feet of film from time to time, which added interest to the gala and spectacular display made by the lights, which was a climax to a campaign stretching over a period of more than four weeks, according to Manager H. E. Daigler.

Immediately after booking the picture, Mr. Daigler called in the Universal exploiteer, R. W. Bender, and mapped out the extensive campaign, which included small teaser ads, reading: "You'll Be Surprised!" with the black "Merry Go Round" cut. Because of the spectacular nature of the production a great amount of free publicity was obtained in the newspapers, including numerous cuts of both Norman Kerry and Mary Philbin and several feature stories on them, also a large feature story on Emperor Franz Joseph's carriage, which was used in the picture. Special layouts in the two largest papers were placed both the week before the opening and the week of the opening. In addition to the unusual newspaper publicity, twenty-five thousand of the stock cut-out ticket throwaways were given out in Seattle, a large amount of 1-sheets, 24-sheets, 3-sheets and 11x24's and window frames. The Gravure Movie Pictorial was placed in doctors' offices, bootblack stands, barber shops, restaurants, bus stations and beauty shops. In addition to this the illuminated "Merry Go Round" sign was placed in three different windows in select locations and a special window display tie-up of the mechanical whirling "Merry Go Round" was placed in the heart of the shopping district. Several of Seattle's leading restaurants and confectionery stores advertised the "Merry Go Round" sandwiches and "Merry Go Round" sundaes. In other words, the fact that "Merry Go Round" was coming into Seattle was billed and printed in every conceivable manner and when it did come the campaign was rewarded with astounding business, despite the old cry, "There is no business in summer," and the picture itself is keeping them coming with apparently no let-up.

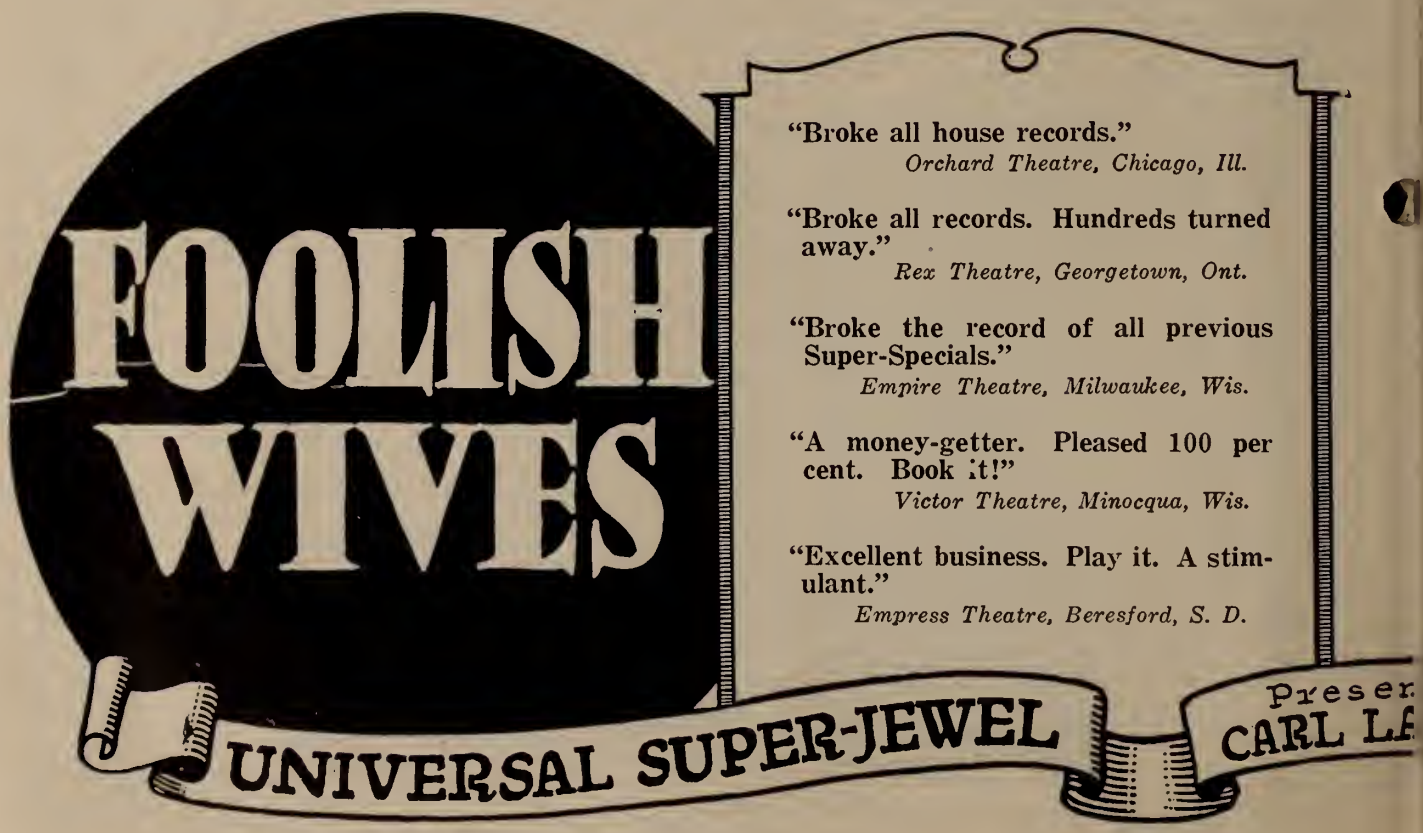
Window tie-up with Remick Music Store in heart of Seattle business district week before showing at Columbia.

Continued hot weather, the hottest Seattle has ever experienced, plus "Hol-

(Con't on p. 36)

Strike Up New Business w

YOU would soon tire of your favorite That's but human nature. Your pat stories---big thrillers---comedies---all are sp need to be pepped up--seasoned--spiced--a ISH WIVES and HUNTING BIG GAME I needed spice in your programs. Book th of exhibitors who have cashed in on these



h These Bang Up Pictures!

lish if it were served to you every day. ns feel the same way about pictures. Love ndid as good amusement fare. But they that's where showmanship enters. FOOL- AFRICA are just the things to inject the today and fall in line with the thousands vo extraordinary productions.

"Smashing all box-office records since 1920."
Tudor Theatre, Atlanta, Ga.

"Record-breaking business."
Auditorium Theatre, Newark, Ohio

"Biggest business in history of the house."
Orpheum Theatre, Red Bluff, Calif.

"Breaking every past record."
Orpheum Theatre, Green Bay, Wis.

"Another knockout I would advise all exhibitors to get."
Fairyland Theatre, White Castle, La.

H.A.SNOW'S
HUNTING
BIG GAME
IN AFRICA
with Gun and Camera

d by
MMLE
A UNIVERSAL PICTURE

Cash in on the Tremendous Publicity Back of these Proven Money Makers!

Big Stars! Big Directors! Big Stories!

The Abysmal Brute

Starring
Reginald DENNY
with a Splendid Cast
A HOBART HENLEY PRODUCTION

"Pleased men, women and children. Denny's popularity coming like a whirlwind. Big attendance."
STRAND THEATRE, Altoona, Pa.

"Tremendous business. Audience immensely pleased."
TEMPLE THEATRE, Altoona, Pa.

"Boys, here's a 100 per cent attraction. Will absolutely please any audience. A real knockout!"
MAXINE THEATRE, Imlay City, Mich.

The Shock

Starring
LON CHANEY
with
VIRGINIA **VALLI**

"In spite of unfavorable weather 'Bavu' opened for a week's engagement to phenomenal business. Greatest picture of its kind that has appeared in this city. A sensation, both from the audience standpoint and the box-office."
OLYMPIC THEATRE, Buffalo, N. Y.

Bavu

with
WALLACE BEERY
FORREST STANLEY
SYLVIA BREAMER
ESTELLE TAYLOR
JOSEF SWICKARD

"Oh, boy! Grab this quick. One of the best melodramas we've seen. Good attendance."
NOBLE THEATRE, Marshfield, Ore

"A riot! Business immense. Any exhibitor can clean up on 'The Shock'."
MERRILL THEATRE, Milwaukee, Wis.

Trifling with Honor

with
ROCKLIFFE FELLOWES
FRITZI RIDGEWAY
BUDDY MESSINGER
HAYDEN STEVENSON
Directed by Harry Pollard

"Big summer business. Good audience picture."
STRAND THEATRE, Altoona, Pa.

"Week's excellent business."
RIVOLI THEATRE, St. Louis, Mo.

"Excellent business."
MERRILL THEATRE, Milwaukee, Wis.

UNIVERSAL JEWELS **Presented by CARL LAEMMLE**

International Beats World in Getting Pictures of Japan Amid Throes of Catastrophe

The Imperial Theatre, Tokyo, where "Hunting Big Game" broke all records of attendance, and which was showing "The Leather Pushers" when it crumpled up in the earthquake.

—International.

Capt. Ariel Varges, International Newsreel cameraman, first American photographer to enter Tokyo and Yokohama after disaster in Tokyo—Before the smoke had cleared, before the earth tremors had ceased, Capt. Varges was on the job—His news dispatches from the Orient stated that not a structure remained in either Tokyo or Yokohama—He was the first cameraman to fly over both cities, taking aerial views of the destruction.

WHAT is probably one of the greatest news reel feats ever accomplished has been put over by Capt. Ariel Varges, crack International News cameraman, in getting pictures of the Japanese disaster. As the result of his speedy work and unparalleled enterprise, remarkable moving pictures of the great holocaust are now on their way to America, and will be supplied to International News reel patrons far ahead of any other pictures from the earthquake zone.

Luck again was with Varges, reputed to be the luckiest cameraman in the game. After a slow trip around the world, covering a period of many months, he had the good fortune to be in Shanghai when the earth-forces rent the Japanese archipelago. As the crow flies, Tokio and Yokohama are around 1,500 miles from Shanghai, or as far as Kansas City from New York, or New York from Key West.

Varges, a veteran of many disasters and great news events, immediately arranged for chartering an aeroplane. Thus, while the great fire was still at its height, and while the earthshocks still were demolishing buildings and rolling up the score of victims, Varges was speeding over the China Sea and was flying over the stricken country-side, taking marvelous pictures of the demolished cities, and remarkable close-ups of the country-wide conflagration and the smoking ruins.

Varges landed in Tokio harbor and spent several hours getting unusual pictures of the burning city, its palatial ruins, its victims and its feeling refugees. His films are a record which will go down into history. There has been no greater disaster than the Japanese earthquake, fire and tidal wave. History will thank Varges for his intrepid enterprise, and his reckless disregard of his own safety in getting graphic views of the horror that is Tokio and the Gehenna that is Yokohama.

After using up all his film and all the photographic plates of his still camera, Varges climbed back in his sea-plane and was speeded back to Shanghai. He arrived there in the nick of time to put his precious films aboard a steamer leaving Shanghai for the United States. By this time the films are well across the Pacific. As soon as they are received in San Francisco they will be rushed by special aeroplane service across the United States to New York, to be included in the first possible International News Reel released after their arrival. They will not be issued as a special, but as a regular part of the International News Reel service to all International News Reeel customers.

Varges has a long record of news beats. After serving as a Captain in the British Army he joined the International service on the condition he would get all the hazardous assignments. Since that time he has been in every battle-zone, revolution area and storm center in Europe and Asia, getting exclusive pictures for International. He obtained the famous German pictures taken of sinking Allied vessels from the Raider Moewe, also similar pictures taken from the German submarine U-35. He also took pictures under fire of the revolution in Berlin. He took the first motion pictures of the Pope in the Vatican, the first pictures of Lenin and Trotsky and of the Sultan.

Advices just received by N. L. Manheim, export manager of the Universal Picture Corporation, by letter from Japan, indicate that the great Imperial Theatre of Tokio, Japan's most pretentious amusement palace,

(*Continued on Page* 35)

Additional Exploitation and Publicity for "WHERE IS

CAST

John Harley.....Jack Hoxie
Sallie Summers.....Mary Philbin
Bimbo McGurk.....Bob McKenzie
Buck Osborne.....Sid Jordan
Wild Honey.....Slim Cole
Lawyer Brown.....Joseph Girard
Indian Servant, Bernard Seigel

THE STORY

JOHN HARLEY has a job juggling milk cans for a big milk company in a small Eastern town, but he isn't exactly stuck on it and, with his friend Bimbo McGurk, makes it as light as he can by getting what fun there is out of it.

Sally Summers is unhappily working out her salvation in a lunch room in the same town, juggling plates of various sizes and hollerin' out her orders to the tune of banging dishes and rattling silver.

One fine day along comes an announcement telling John he has inherited half of a big ranch out in the great open spaces. Sally must have received a similar announcement, because she shows up at the lawyer's office the same day that John does and they discover that they are partners. The lawyer attempts to discourage them, but they are both too anxious for a change and agree to take a chance and see what's what.

John's friend Bimbo goes along with them, but he has to ride the rods because he hasn't the price of a seat in the coach. The poor fellow gets left when they are almost there, just because he had to stop too long for a drink of water.

The foreman of the ranch to which John and Sally are bound hears of their coming and, desiring the property for himself, plans a little scheme by which he hopes to make the tenderfoots' visit very short. With the help of the other boys he fakes a terrible town and stages a couple of holdups. John gives them a good run for their money and they finally have to kidnap Sally. When this happens John goes up in the air because he has come to think quite a lot of his new partner, and he starts right in to show these rough riders where they get off. He swipes a motorcycle and chases them right to their lair in the hills.

In the meantime Bimbo has wandered into the camp of a tribe of Indians, who are in on the game too and have been paid to stage a raid on the cabin in the hills. Bimbo follows them when they start on their trip and enters into the free-for-all fight that follows.

With his motorcycle and the help of Bimbo, who doesn't know who he's helping, John manages to vanquish his foes and rescue his sweetheart and partner. Bimbo is sure surprised when he finds out who he has been fighting for, and so glad that he doesn't know what to do.

John and Sally, however, are quite sure about their next move and start out to find the nearest parson so that they can make their new partnership a lifetime affair.

Scene Cut No. 3

TRAILERS are one of the greatest helps you can have in selling pictures to the public. Universal has arranged for speedy service on a trailer for any Universal picture you may desire.

Address National Screen Service, Inc.,
126-130 W. 46th St., N. Y. C., or
732 S. Wabash Ave., Chicago

AT A GLANCE

TITLE—
"WHERE IS THIS WEST?"
BRAND — Universal Attraction
STAR—JACK HOXIE
PREVIOUS HITS—"Don Quickshot of the Rio Grande," "Cyclone Bliss" and "Lightning Bryce."
SUPPORTING CAST — Mary Philbin, Bob McKenzie, Joseph Girard, Sid Jordan.
DIRECTED BY—
George E. Marshall
STORY BY—George C. Hull
SCENARIO BY—Clyde De Vinne
TIME—Today
LOCALE—
Western cattle country

THE HERALD

FRAMED!

John Harley had never been west before and had never before had the pleasure of shooting at any Indians, but he had practiced shooting at milk cans before he left his home town back East and he knew that he should be able to shoot straighter than that.

He aimed at the Indians, but he couldn't hit them. Even when they stood still he couldn't hit them. He was much perturbed.

The whole outdoors seemed full of Indians. It didn't seem possible that there was enough room for a bullet to get through the crowd without winging one of the copper-hued visitors. He shut his eyes and fired. But nary a redskin bit the dust.

It was then that he examined his ammunition.

The shells were blanks! Frantically he searched for real bullets. Hundreds of bullets lay around him. All were blanks.

He was whipped before the war began. Some one had framed him, had stolen his ammunition, replacing the real bullets with blanks.

Then out of the haze of smoke from all the shooting came one clear thought. Hundreds of Indians were shooting at him. Why didn't some of them hit him? He was big, a nice target. Could they, too, be shooting blanks?

There are many laughs and a lot of thrills in "Where Is This West?" the rollicking comedy-drama starring Jack Hoxie which comes to this theatre next.....

THIS WEST?" A UNIVERSAL ATTACTION

NOTES

THOSE who enjoyed Jack Hoxie in that romantic western drama, "Don Quickshot of the Rio Grande," his initial starring feature for Universal, will get a thrill and a laugh out of "Where Is This West?" in which the western star is now playing at the..... Theatre. It is a comedy-drama, presented as a travesty on the "old West," and offers much in the way of entertainment. George E. Marshall, who directed Hoxie in "Don Quickshot," also directed his latest feature.

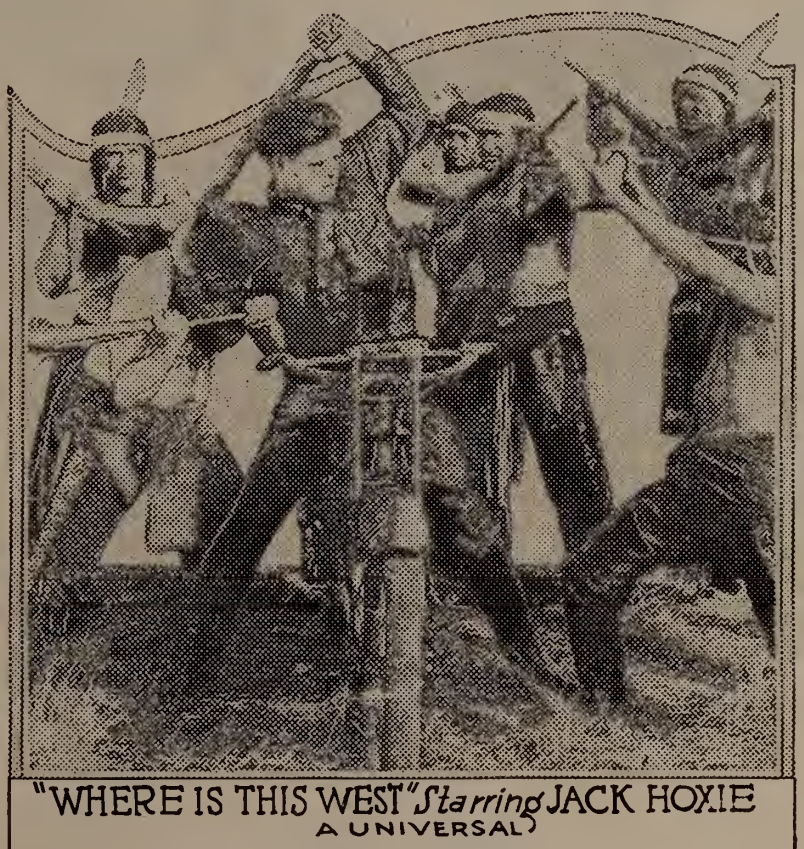
ONE of the most spectacular scenes ever filmed is shown in "Where Is This West?" a Universal comedy-drama starring Jack Hoxie, which comes next..... to the.....Theatre. The cowboy screen star rides his horse at a run down a hill, carrying Mary Philbin, heroine of the picture, across a gulch and over a moving train. The entire picture is filled with thrills, laughs and dramatic action.

GEORGE B. MARSHALL, who directed Jack Hoxie in "Don Quickshot of the Rio Grande," directed "Where Is This West?" a comedy-drama in which Hoxie is starred at the..... Theatre next..... It is a rapid-action comedy, woven around a theme of real human interest. The star is supported by Mary Philbin, Joseph Girard, Bob McKenzie and others.

AD DISPLAY LINES

Bimbo McGurk Crawled Out From Under the Passenger Car Where His Traveling Partner, John Harley, Was Riding Like a Gentleman, Stretched His Fat Legs and Made a Run for the Creek. He Was the Thirstiest Man Alive—and He Was Nearly Half Dead. Then He Missed His Train. Don't Miss "Where Is This West."

John Harley Gazed Out Through the Train Window and Hummed, "That's Where the West Begins." The Train Passed a Group of Cowboys, Galloping Along on Horseback. A Bullet Grazed John's Cheek. "It Has Already Begun," He Muttered. See Jack Hoxie in "Where Is This West?"



Scene Cut No. 2

EXPLOITATION

EXPLOITATION is the key to the box-office—use it and make it work right—when you play "Where Is This West" tie-up your exploitation with the title of the picture—that is the way to make this key turn Big Box-Office receipts into your theatre.

This picture deals with the fortunes of John Harley. Get in touch with the local milk dealer, have each delivery wagon carry a sign: "You will be as happy as John Harley was when he juggled milk cans, if you use Gorden Brand Milk, but go to the Strand Theatre and see what happened to John, (Dates)."

You can get your local dealers interested in a double truck ad. You have used this ad idea before, run your own ad across the top of the ad or box it in the center. Suggestions for catch lines for the local advertiser: For the butcher—"In 'Where Is This West' you see the ranches where the best cattle are raised and at this store you buy the best cuts."

Have the following printed in a flashy display on cards to be used for throwaways: "One man—a laborer, but happy—one girl—a waitress, tired and unhappy—a chum of the man's. This strange trio is brought together. They go to find 'Where Is This West,' and in doing so find adventure, love and intrigue. Come to the Strand Theatre (dates) and see."

Fix up your lobby with milk cans and ranch equipment, saddles, guns and soforth to give the cowboy effect. A card center between this display to read: "Would you give up work in a milk company to go west? John Harley and his chum did. Come in and see what they found."

HOOT GIBSON

in the finest picture of his amazing career!

"The Ramblin' Kid"

THE finest outdoor picture Hoot Gibson ever made—one of the greatest anybody ever made, bar none! Hoot's golden smile, dizzy speed, delightful comedy and romantic characterization of "The Ramblin' Kid," as he plunges and fights through exciting moments, the breathless scenes of the unforgettable Rodeo, will bring them to their feet cheering! Spectacular, sensational, human, with an irresistible audience appeal, "The Ramblin' Kid" is the biggest outdoor box-office bet that ever rambled your way!

Presented by
CARL LAEMMLE
Directed by
EDWARD SEDGWICK

The Second of his BIG 8 for 1923-24

A UNIVERSAL GIBSON PRODUCTION

U. B. O. Circuit Books 8 Hoot Gibsons

THE remarkable record being set by the Universal Jewels for 1923-4 is only one of the reasons why Universal has jumped into first place for the new season. The other reason is Universal program pictures. While "Merry-Go-Round" has been zipping along its record breaking way a host of leading exhibitors has been carefully studying not only the Jewel line-up, but the Star Series line-ups for the new season.

The Universal program pictures have earned the name of being the biggest money-makers in the business. This is because they are big enough to play in the big houses and so moderately priced that even the smallest houses can make a nice turnover on them. The Universal program features have been getting bigger and better right along. Individual theatres have long since given them the stamp of their unqualified approval.

Now comes the news from W. C. Herrmann, general manager of the Big U Exchange, that the U. B. O. has just booked the eight new Hoot Gibson productions for a run over their entire metropolitan circuit.

The story of the closing of this big contract is a testimonial to the quality of Universal Special Attractions, and especially to Hoot Gibson westerns.

It was not so long ago when Hoot Gibson pictures were admittedly the hardest to sell of the Universal Attractions. It was not because the public did not like these pictures; exhibitors seemed to have the impression that they didn't. That this impression was a mistake did not begin to manifest itself until some of the leading showmen tried out the Hoot Gibsons and then started booking the entire series. Slowly but surely the name of Hoot Gibson became synonymous with speed, pep and action. The name Hoot Gibson began to mean real entertainment to the passing public and the public stopped passing and began dropping in, which meant money at the box-office. And so it came about that the name Hoot Gibson eventually meant big money at the box-office.

Arthur G. Whyte, booking manager for the Keith, Moss and Proctor houses, and one of the shrewdest buyers in the business, with his weather eye peeled for money-makers, started taking notice of the Universal western star, with the result that Hoot Gibson's "A Gentleman From America" was tried out in a few of his houses. The result was very gratifying. The public—the Keith, Moss and Proctor public—liked Hoot. Whyte decided to try another. "Out of Luck" was played over his runs. Again Hoot Gibson scored a bull's-eye.

Mr. Whyte's further action was forestalled by McDonald's booking "The Ramblin' Kid" for a week's run at the Broadway. That settled it for Hoot. Mr. Whyte called for a contract. The signing up of the eight pictures followed. One picture of the new series, "Blinky," had previously been acquired by Mr. Mitchell for the Loew Circuit.

Which gives Hoot Gibson a 100 per cent score.

By JOE WEIL

If she makes a young fellow sad
It's a Chapter in Her Life.
If she makes an old man happy
It's a Chapter in Her Life.
If you invite her out
It's a Chapter in Her Life.
If you scold her
It's a Chapter in Her Life.
If you hate her
It's a Chapter in Her Life.
If you love her
It's a Chapter in Her Life.
And you can't help
Loving her, in
A CHAPTER IN HER LIFE.
Boook it! Boost it!

—— Lou-Lou! ——

The place of honor this week goes to Lou Geller. Lou—the prince of good fellows, who makes the 86th Street Winter Garden sunshine park—scores a real scoop by taking over the Harlem Fifth Avenue Theatre. Extensive alteration and all that. But mostly Lou Geller! That means something real. Lou, we're all rootin' for you and we all wish you worlds o' luck in your new domicile. Lou-Lou—Universal Lou!

—— "By Golly, Yes!" ——

Mr. Mayer and Mr. Schneider, of the great team M. & S., were among the famous returning vacationists last week. Says Mr. Mayer to Mr. Schneider: "It's a big year!" Says Mr. Schneider to Mr. Mayer: "Yes! Look at the signs! It's a big Universal year." Say we to M. & S.: "By golly, yes!"

—— To H. W. ——

Herman Weingarten opened his new theatre, the Pantheon, in the Bronx last Friday. He staggered the neighborhood with the brilliance of the affair. Some people we know are still staggering! Success, Mr. Weingarten! May every show be an S. R. O. affair. Mr. Weingarten—everlastingly successful! Always 100 per cent Universal.

—— Changes ——

Which reminds us. Weingarten's famous Pantheon, Brooklyn. Taken over by wide-awake Joelson. Who also runs the Academy and Liberty Theatres, Jersey City. And Joelson picks good ol' Morris Weiser. To run the Pantheon! Full speed ahead, Morris. For success. With the entire Universal product already booked! Watch the crowds at the Parthenon. This fall!

—— And—— ——

More changes. Simon Lazarus buys interest in Motta & Barr's three Brooklyn houses—Peerless, Fifth Avenue; Peerless, Third Avenue, and Sunset. The policy of these theatres will remain the same—Universal all the time!

—— Back With Us ——

Aaron Shusterman has returned to the movie fold. Just opened the Bijou, New Brunswick. One of the prettiest houses in Jersey. Mr. Shusterman. We're glad you came in time. For our Big Ten. Rivet success to your house. Book 'em! Worlds of luck to you.

BIG U
wishes its many friends
a
HAPPY
AND PROSPEROUS
NEW YEAR
לשנה טובה

International News No. 75

The Hague, Holland — Twenty-five years a Queen. Loyal Dutch throngs pay homage to Wilhelmina in Silver Jubilee Festival.

Seven U. S. destroyers wrecked after running aground on treacherous Pacific rocks.

Atlantic City, N. J.—Bathing girl beauties compete for Crown. Enormous crowds see fair contestants from many cities, in boardwalk parade.

Interesting Snapshots in the News of the day:

Pikes Peak, Colo. — Picturesque glimpses of the Pikes Peak championship race—a sheer climb of 14,000 feet.

Crashing into th
WILLIAM
DUNCAN
in
The STEEL
The First
"Lucky 7"

e Best Theatres!
Just a few of the enormous flood of bookings pouring in:
GARDEN .... Waterbury, Conn.
SCENIC ..... New Britain, Conn.
MAJESTIC ..... Holyoke, Mass.
STRAND ..... Asheville, N. C.
ALHAMBRA .... Charlotte, N. C.
BONITZA....Chattanooga, Tenn.
PLAZA ..... San Antonio, Texas
PRINCESS ..... Memphis, Tenn.
GEM ..... Little Rock, Ark.
GOLD ..... Chicago, Ill.
ODEON ..... Canton, Ohio
IDEAL ..... Jackson, Mich.
KEYSTONE, Indianapolis, Ind.
ROYAL ..... Muncie, Ind.
STRAND ..... Muskogee, Okla.
REX ..... Omaha, Neb.
WHITEHOUSE, Milwaukee, Wis.
WORLD IN MOTION, Kansas City, Mo.
NATIONAL ..... Toledo, Ohio
BELL ..... Philadelphia, Pa.
SPRING GARDEN, Phila., Pa.
GARDEN ..... Camden, N. J.
STRAND ..... Altoona, Pa.
HILLSTREET, Los Angeles, Cal.
ALPHA ..... Atlanta, Ga.
PERRON HALL, Montreal, Can.
COMET ..... St. Louis, Mo.
OLYMPIA ..... St. Louis, Mo.
COMMUNITY ....Meriden, Conn.
PALACE ..... Hagerstown, Md.
OLYMPIA ..... Erie, Pa.
COLONIAL .... Portsmouth, Va.
FAIRVIEW .... Greensboro, N.C.
LIBERTY, Council Bluffs, Iowa
DREAMLAND ..... Tulsa, Okla.
NEW GRAND .... Portland, Ore.
PLAZA ..... Buffalo, N. Y.
LITTLE HIPPODROME, Buffalo, N. Y.
BELLEVUE, Niag. Falls, N. Y.
SYSTEM ..... Syracuse, N. Y.
COLUMBIA ..... Norfolk, Va.
COLUMBIA ..... Peoria, Ill.
CRYSTAL ..... Chicago, Ill.
LUBLINER & TRINZ CIRCUIT ..... Chicago, Ill.
ROYAL ..... Columbus, Ohio
ELVIRA ..... Lorain, Ohio
HILDINGERS .... Trenton, N. J.
BOISE ..... Boise, Idaho
PALACE ..... Tacoma, Wash.
KING ..... Montreal, Quebec
FRANCAIS .... Ottawa, Ontario
CIRCLE ..... Dallas, Texas
BEST & WASHINGTON, Houston, Texas
LIBERTY, Oklahoma City, Okla.
LA PLAZA .... Toronto, Ontario
GRAND ..... Raleigh, N. C.
QUEENS, Niagara Falls, Ont.
Presented by CARL LAEMMLE
Universal's
pter Plays
TRAIL

Coming! A New Kind of a Thriller!

SEE

—the girl trapped in the flooded subterranean chamber!

—the lovers trapped at the cliff's edge by hungry lions!

—Phil in the midst of a river of alligators!

—the battle to save the ship from scuttlers!

—the spectacular fire at sea!

—the elephant rampage that lays waste to a whole town!

—Phil's wrestle with a lion and hurls it to destruction!

—the girl surrounded by the lava of a fiery volcano!

—the typhoon which destroys a whole village!

—Phil swept into the raging sea by a mountainous wave while fighting for his life!

—the gallant schooner battling for its life in the surging seas!

—see these and scores of other breath-taking, hazardous thrills which will entertain you in one of the swiftest moving Chapter Plays ever produced!

BEASTS of PARADISE

WITH

WILLIAM DESMOND AND EILEEN SEDGWICK

Directed by WM. CRAFT

To be presented by CARL LAEMMLE

One of Universals "Lucky 7" Chapter Plays

Hooking Up the Jackies to "Out of Luck"

APPARENTLY the custom of serenading so prevalent all over the United States in the good old B. P. days has found a legitimate and useful continuation in California. The illustration on this page shows the Marine Band of San Diego serenading the Superba Theatre, where Hoot Gibson was playing in "Out of Luck" to turn-away business. Since the picture was made on the U. S. S. California, every Jackie in the United States has been crazy to see it, and it was no trick at all to induce the leader of the Marine Band to act as a ballyhoo for this production. In fact, if the Secretary of the Navy had ordered a recruiting film and had laid out his specifications with the best photoplay writers in the world, he wouldn't have been able to get half as good a film as "Out of Luck" for his purpose. The very fact that "Out of Luck" isn't a recruiting picture gives it a lot more flavor and freshness than if it had been made for any other purpose than entertainment. Just the same, if there is any kind of a United States Naval adjunct in your town, Mr. Exhibitor, don't under any circumstances overlook this wonderful picture and the exploitation value which can be secured through the Navy.

The Superba did it and crowds flocked in to every performance of the run.

Serenading "Out of Luck" at the Superba Theatre, San Diego, Calif., by the Marine Band.

Tokyo Theatre Destroyed While Playing "Leather Pushers"

(*Continued from Page* 27)

was staging a gala performance of "The Leather Pushers" when the fatal earthquake rocked the Nippon capital, and with it the elaborate theatre, into a mass of ruins.

Written several weeks before the dread catastrophe, the letter—the last written word out of Universal's Japanese headquarters—told of the unusual preparations being made for the showing of the famous Reginald Denny prize-ring pictures in the royal theatre, where motion pictures are a novelty and where Tokio's elite, including the Princes and Princesses of the blood, have their private boxes.

More than a month ago Universal was offered a week's run by the management of the Imperial for the showing of "Hunting Big Game in Africa," H. A. Snow's remarkable adventure romance in Africa with gun and camera. The fame of this picture had bridged the oceans and Japan's officialdom had said, "Let us see this marvel."

The six-day run of "Hunting Big Game in Africa" at the Imperial is now history; but it remains one of the brightest spots in Universal chronicles. It was the first picture that ever made money in the big Japanese legitimate house, and it made exceptional money in an exceptional run.

Besides establishing the money record for pictures in that theatre, it also topped legitimate records of many months there. Also it enjoyed the longest run ever given to a picture in that house.

The notables, officials and royalty present during the showing reads like an excerpt from Japan's Blue Book. Japanese amusement men united in characterizing the attendance as the most auspicious of any show ever given in the theatre, with the possible exception of war benefits given under the special patronage of the empire's ruler.

As the result of this success the Imperial management was moved by official inspiration, as is usual with exceptional showings in that house, to offer another big opening to Universal. Consultation determined "The Leather Pushers" should be shown.

The first two series of six two-reelers, twelve pictures in all, were selected—a 24-reel program. According to Japanese custom, they were scheduled for showing two pictures, or four reels a day during a six-day run. The Japs had heard of H. C. Witwer's amusing fight adaptations, and the Japs are a keen, fighting race, so they wanted the ring pictures all at once.

Edward B. Rowe, Universal's manager, was in America while these negotiations were made.

Frank L. Lappin, the temporary manager, aided by Arata Tsukada, Universal's native Japanese assistant manager, hopped to it and arranged for a presentation de luxe.

The week's showing was scheduled for the last week in August, including the fatal September 1st.

The same high officials, noblemen and noblewomen and members of the royal family who had enjoyed the H. A. Snow picture, were listed for attendance at "The Leather Pushers" showing—an audience rich in names that are known around the world—and prophetically including many names that now stand out from the daily news pages in the list of quake and fire victims.

Just what happened in the huge theatre that fatal afternoon will not be known until calls for relief and vital news unclog the cables from the Orient. Just how many, rocking with laughter at Universal's amusing two-reelers, had their laughter stilled—perhaps for ever—by the rocking of the empire—can only be surmised.

It is enough to realize that one of the most beautiful theatres in the world is in ruins, amid ruins, and that the happy, laughter-loving Japanese—Moviedom's most ardent fans—are themselves living in a "shadow land" of tragedy and despair.

Among the prominent Japanese who viewed the African picture and who were slated to see "The Leather Pushers" were: His Highness Prince Kuni and Prince Shimazu; Prince I Tokugawa, President of the House of Peers; Count Uchida, Minister of Foreign Affairs; Admiral H. Takarabe, Minister of the Navy; Count H. Yanagisawa, President of the Tokyo Municipal Assembly; Mr. S. Sekiya,

Vice-Minister of the Imperial Household Department; Mr. T. Yamamoto, Foreign Minister of Agriculture and Commerce; Count T. Tokugawa, Grand Chamberlain, Imperial Household Department; Mr. Y. Hosakawa, Master of Ceremonies, Imperial Household Department; Mr. S. Uno, Director of Libraries, Home Department; Mr. Shioroku, Director, Bureau of Imperial Treasury; Mr. K. Baba, Director of Department of Criminal Investigation, Police Department; Marquis Y. Tokugawa, Veneur of the Imperial Household; Mr. T. Togo, Veneur of the Imperial Household (son of Admiral Togo); Mr. C. Kurota, Veneur of the Imperial Household Department; Baron A. Tokugawa, Veneur of Imperial Household (also member of House of Peers); Count T. Kawamura, Viscount J. Ito, Viscount K. Okoji, Viscount K. Makita, Mr. T. Okubo, members of the House of Peers (nominated by H. I. J. M., also Compiler of Imperial Household History); Mr. I. Yamanouchi, Member of the House of Peers; Baron H. Toki; Count T. Nishiyama, Mr. J. Omihara, Vice Governor of Tokyo Prefecture; Dr. T. Takeshita, Dean of Agricultural University; Mr. G. Kurokawa, Curator of Ueno Zoological Garden (largest in Japan); Mr. G. Tanahashi, Director of Tokyo Museum of Natural History, and many others.

Author of 'Damned' Revealed at Last

(*Continued from Page* 10)

onymously because Mrs. Dorrance did not have the courage to do so under her own name, the secret of the authorship has been rigorously guarded by her and her friends.

She has made a fortune from the record-breaking sale of this book, and in addition the screen rights were recently purchased for $25,000 by Universal Pictures Corporation, bidding over the heads of nearly all the other companies, who were out to get this novel because of the unusual screen possibilities of its Dante-like pictures of the Inferno.

War Bonnets Worked for Boscketti

(*Continued from Page* 19)

Putting down a person's name and address on the card gives the transaction a personal aspect that tends still further to assure continued patronage. Add to this the advertising value of the talk these cards create in the homes where they are certain to be taken and you have, says Mr. Boscketti, an exploitation stunt that bids fair to take its place with the best.

"I always expect results from any plan submitted by the Universal Exploitation Department," Mr. Boscketti writes, "but I never anticipated the whole-hearted response given to this little idea. It seems everybody in our section wants one of these cards, and the way they are coming back for their punch marks is most gratifying.

"Persons I have never seen before are now coming regularly, not only on the serial days, but also on every other day besides. One or two more such ideas and I won't have much to worry about," he concludes.

Merry Go Round in Sizzling Seattte

(*Continued from Page* 23)

lywood," Guy Bates Post in person, and Marshall Neilan's "Minnie," all lined up against "Merry Go Round," in its second week; but despite this tremendous opposition, this great picture walked away with them all, to continued heavy business. Never in the history of the Columbia has the word-of-mouth advertising been so great on any picture as it has on "Merry Go Round," according to old-timers in Seattle. It truthfully is "the talk of the town." Seattle has a new sweetheart and her name is Mary Philbin.

Pittsburgh Smoke

(*Continued from Page* 15)

town on "Merry Go Round," he had had a special 14x48 card to be tacked on wagons. He issued a pass to each wagon excepting in the case where same was owned by a colored man, and not permitting the colored people in the Virginia Theatre, he gave each of these men 50 cents, in lieu of the ticket.

Late Saturday evening the bill poster was on his way home with his truck. He spied a darkie with a wagon commonly seen about all towns. He went over to him and said, "Say, Uncle, how about putting one of these cards on your wagon." He said, "I will pay you 50 cents," and the darkie replied, "Say, man, you can put those cards all over my wagon, and you don't have to pay me for it either, because I don't want the rest of these 'niggers' in this town to put anything over on me."

In speaking of Feinler's policy at the Virginia Theatre, the Wheeling Register says: "Out of 28 pictures that he has looked at lately he has only found five that he considers really big productions, many of the ones seen are very pleasing little screen stories, but could not be classed as super-specials. One can readily see how this new policy is going to protect the movie patrons of this city and when the Virginia announces a big production in the future you can count on it being just that. The present week's production the "Merry-Go-Round" is one of the best things ever shown in Wheeling and it is easy to understand after seeing it why all New York is clamoring to see this different from other screen masterpieces. It is highly entertaining and all that is claimed for it. If you really want to enjoy a pleasant evening or afternoon this week don't fail to see the "Merry-Go-Round" at the beautiful Virginia."

Indiana and Kentucky Happenings

By WM. E. ESCH

NEGOTIATIONS for the transfer of the Palace Theatre, one of the most beautiful houses in the Middle-West, is nearing completion. It has been learned that new owners are expected to take control at the end of next week. W. C. Quimby, owner of three modern picture houses in Fort Wayne, it has become known, is buying 50 per cent of the stock of the company's holdings and will lease the remainder for a period of twenty years. The deal is considered to involve an investment of $500,000. This house has been the leading vaudeville house for many years. However, at present it is playing stock. The future policy of the house has not been determined.

Wm. R. Pattie, Grand Theatre, Frankfort, Kentucky, has returned from a four weeks' vacation and automobile trip to the Northern Peninsular of Michigan, and we had to lend our ear to a considerable fishing yarn. However, Pattie is considered a good rodsman and his brown-berry complexion would indicate the sunny waters did him a lot of good.

Mrs. A. M. Miles of Eminence, Kentucky, has just returned from a vacation and while finding it difficult to a certain extent to bow to her regular duties, she did favor Universal with considerable fall bookings.

Mrs. William R. Pattie, wife of Wm. R. Pattie, Grand Theatre, Frankfort, Kentucky, will take her turn in a brand new Hudson Super-Six Coach, bought for the occasion of touring over the National Old Trails to Uniontown, Pa., to spend a month with friends and relatives, doing the driving herself with her sister-in-law.

New Baby Peggy Picture Finished at Universal City

WORK has been completed on "The Burglar's Kid," adaptation of Frances Hodgson Burnett's story, "Editha's Burglar," Baby Peggy's second big feature at Universal City. The play was directed by William A. Seiter, and a large and important cast surrounds the diminutive star in the play.

Frank Currier, one of the best-known character actors in the pictures, Gladys Hulette, and several other well-known players surround the "Baby Bernhardt" in the picture, which deals with the reformation worked through the love of a child. There are many dramatic moments in the picture, and the story is one of the best known among novels.

Baby Peggy will start soon on a new story, an original written by King Baggot and Raymond L. Schrock. Baggot, who directed her first Universal-Jewel feature, "Whose Baby Are You," will direct the third of the Baby Peggy features.

Chicago Notes

By W. L. HILL

C. E. IRVIN, Bloomington; J. F. Dittman of Freeport, Ill.; Mr. Breckenridge, new proprietor of the Hoyburn Theatre, Evanston, Ill., were busy at Universal City during the past week laying plans for the New Universal-Jewels of the coming season.

The New Palance Theatre, Moline, Ill., is planning a big campaign for "Merry Go Round" and laying plans for one corking round of advertising, applying the large fund of knowledge of show business gathered during their experience, no question but that a new record for exploitation campaigns will be ready for report, and a good story about September 6th.

L. W. Bell has taken charge of the Community House at Heyworth, Ill., and Salesman Funk, Universal, advises he is laying his plans carefully for a big fall and winter business.

Universal Film Exchanges, Inc., Chicago, now laying plans for a very unusual trade showing of "Merry Go Round" and the first of the Andy Gump pictures at the Aryan Grotto, Wabash at Eighth Street, Armin Hand, musical director of the Stratford Theatre, will direct the musical interpretations.

J. Funk, Universal sales staff, also reports that C. W. Shaden has purchased the Scenic Theatre, Lexington, Ill. That he is having the house overhauled and it will soon be ready to receive his townspeople in surroundings that are more in harmony with what they are accustomed to in their own houses, and with the class of attractions he is buying for them there can be no doubt that Shade will have to clean up, and have ready for daily use, that old S. R. O. sign.

"THE STEEL TRAIL"

Universal Chapter Play

By Karl Coolidge

Starring WILLIAM DUNCAN and EDITH JOHNSON

No. 7—"The Gold Rush"

WHEN Bruce rushes at Blake to put him off the property because of his interference with the operation of the stone crusher, he slips and falls into the now moving machinery. Saved in the nick of time by Judith, who has just arrived with her father, he goes for Blake and discovers that he has already left.

With only eighteen days left to complete the railroad or lose the franchise, things run along pretty smoothly. Zabel, who is anxious to delay the work in order that he can buy up the franchise when it is forfeited, makes other plans to delay activities. With Blake he goes to a nearby river and shoots the bed with gold dust. An old native, discovering the dust, believes he has found a mine and files a claim. The result is that several more men file similar claims and finally the workmen on the railroad job are told of it and many of them quit.

Judith goes to investigate and is trapped by Blake and his men, so that she is forced to take refuge in a nearby cave. This cave is the hiding-place of a band of bandits who have just robbed the bank and who have brought their loot there to hide. So as to prevent anyone from finding it, they plant a charge of dynamite in the cave that will explode the minute anyone steps across the first entrance. Bruce while out looking for Judith sees the entrance to the mine from a distance and decided to investigate. As he enters Judith sees him and tells him not to take another step. He is so glad at seeing her, however, that he disregards the warning and the whole side of the hill goes up in the air.

"BILL BRENNAN'S CLAIM"

Universal Two-Reel Western

Featuring NEAL HART

TO Jim Saunders claim jumping has become second nature. While Bill Brennan is away on other business, Saunders jumps his claim.

Brennan's other business is the seeking of a "grub stake" to develop his prospect. He meets his old friend Dad West and asks him to join him. West tells him that he is sorry but he hasn't the cash to invest right now.

Later Dad meets up with Saunders, who induces him to work for him. Saunders is anxious to have Dad's daughter, Nina, and so tells him that he might "cut him in on it" if he treats him right. He tells Nina that if she marries him he will make her dad a partner. Nina agrees for her dad's sake.

In the meantime Bill receives word that Saunders has jumped his claim and starts back.

Dad tells Saunders that he expects some cash to arrive with the Wells Fargo man and Saunders plans to hold it up. He takes the money and gets away.

Some time later Brennan catches Saunders and turns him over. Nina is happy to become Bill's wife instead of Saunders' and so Bill gets back his mine and finds happiness, too.

"JOLLYWOOD"

Universal Two-Reel Comedy

Starring CHUCK REISNER

WHILE the star reporter of the "Morning Mist" is amusing the rest of the staff with impersonations of Charlie Chaplin, Bill Hart, et al., the editor receives a call from the owner of the paper. He tells her that the circulation must be increased and to send someone out to Jollywood to get some live stories.

The star reporter gets the assignment and with the good wishes of the staff sets out.

Arrived at the celluloid city he is mistaken for the studio gate keeper and is handed a pass. The rightful owner of the pass gets thrown out and the reporter gets in. Once in he promptly proceeds to mess things up on the different sets and finally at a scene where a woman is trying to save her chee-ild he throws a match into a box of explosives and ends up by making the outfit look like a rehearsal for a minstrel show.

WEST COAST WHISPERINGS

By R. W. BENDER

JOHN HAMRICK, genial and popular manager and owner of the famous Blue Mouse Theatres in Portland, Seattle and Tacoma, is booming up summer business in his beautiful Tacoma house with Universal Jewels. "Trifling With Honor," "Bavu" and the "Abysmal Brute" are keeping 'em coming to the Blue Mouse in Tacoma. Incidentally, John received a lot of fine comments on Gladys Walton in "Sawdust" when it played at his magnificent Blue Mouse Theatre in Seattle.

And if you haven't seen William Duncan and Edith Johnson in the "Steel Trail" go grab your nearest Universal manager and have him stage a pre-view, like Manager L. J. Schlaifer of the Seattle Exchange did for the exhibitors in his territory. The exhibitors were invited by letter to attend a special showing of several episodes of this super-feature chapter play one afternoon at the Seattle Exchange. They responded splendidly and a few of the prominent exhibitors were Louie Goldsmith of the Society Theatre, Seattle; Walter Craft of the Mission Theatre, Auburn; Frank Hewitt of the American Theatre, Hillman City; Frank Farrell of the Florence Theatre, Seattle, and Mr. H. W. Bruen of the Ridgemont Theatre, Seattle. Judging from the enthusiastic and somewhat excited chatter by the enterprising showmen as they left the projection room, they all realized that they had seen the "who is who" of serials.

Messrs. Newman and Connell, who operate three theatres in Hoquim, Washington, have booked the Universal super-Jewel "Merry-Go-Round" and are getting ready for their big opening.

Ed Dolan, manager of the Weir Theatre in Aberdeen, is another happy showman who has a "Merry-Go-Round" contract packed away and eagerly awaiting for his play dates.

Mr. D. G. Srigley, manager of the White Center Theatre, Seattle, booked "In the Days of Daniel Boone" and then walked right into the exploiteer's office and turned him loose on an opening campaign, and we know that Manager Srigley is going to follow out that campaign, add a little more to it, and put "In the Days of Daniel Boone" over in a big way, because that is the kind of a showman he is. "I have been a merchandise man all my life until I entered the show business a year ago," said Mr. Srigley. "Give me the goods and I'll sell 'em."

Mr. Walter McNeish, owner and manager of the Bijou Theatre, Tacoma, and an old-time and successful showman, was a visitor at the Seattle Exchange recently.

"Biggest Serial Ever Made"

O. L. Meister

TELEGRAM

Milwaukee, Wis.
Sept. 4, 1923.

Carl Laemmle,
President Universal Pictures Corp.,
1600 Broadway,
New York, N. Y.

You're right, "Steel Trail" positively is biggest serial made. Just closed two-day showing. You should have heard thundering applause greeting Duncan and Johnson. Never saw anything like it. It was immense. With such chapter plays exhibitors can look upon turnaways as everyday occurrence.

O. L. Meister,
Whitehouse Theatre.

"Highest Type"

Milwaukee, Wis.
July 17, 1923.

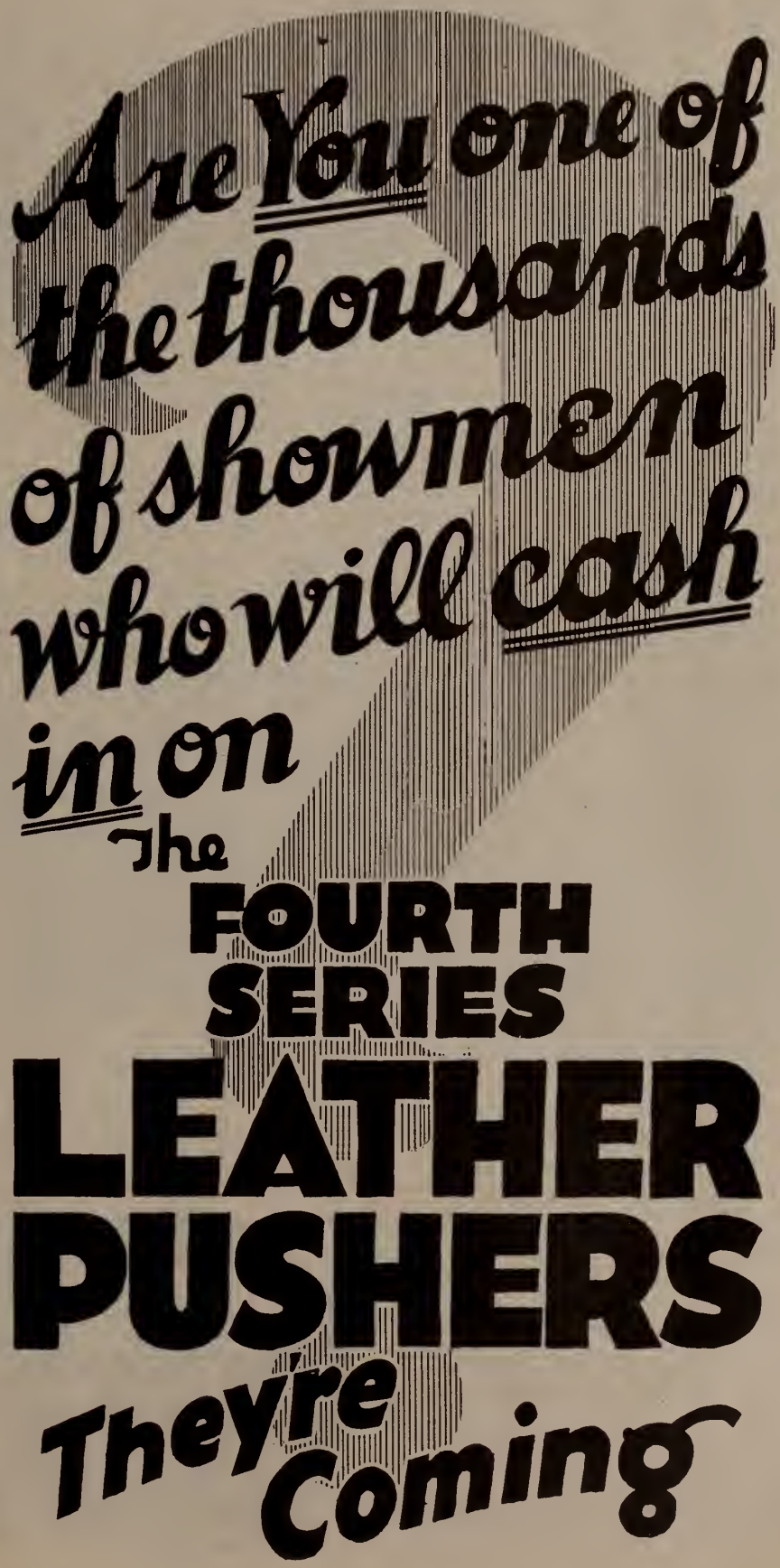
Geo. L. Levine,
Milwaukee Universal Exchange.

Dear Mr. Levine:

Universal is to be congratulated upon the product they are turning out. All programs we have so far received are of the highest order.

J. M. Wood,
Milton Movie Co.,
Milton, Wis.

DATE THE BIG TEN NOW!



"IN THE DAYS OF DANIEL BOONE"

Universal Chapter Play

By Paul Bryan

Starring EILEEN SEDGWICK and JACK MOWER

No. 13—"Between Two Fires"

WHEN Jack sees that Chief Blackfish and his men intend to have him executed for masquerading as an Indian, he takes a long chance and dives into the boiling springs. Finding the outlet, he swims under water and comes out, safe and sound, just in time to see the Indians with Boone and his men on their way to the Indian camp. Boone, believing Jack to be lost, goes along with a heavy heart, a captive of Chief Blackfish, that the women and children at the fort might be saved. His fine courage and spirit win the admiration of the chief and he is adopted into the tribe. Meanwhile Jack has been following and watching for an opportunity to free the men.

Back at the fort Claire carries out her part of the plan to attack the fort during Boone's absence, and at a signal from Redmond, who is out in the woods with the Indians, she thorws open the doors. Susan, seeing this, screams and brings help so that the door is closed before the Indians have a chance to get in. Claire and Redmond escape and return to Chief Blackfish to report the failure of the attack. Blackfish rallies his men and prepares to leave for Boonesboro. Jack helps Boone to escape and they quickly make their way back to the fort. As they are disguised as Indians when they reach the outskirts of the woods the settlers think they have come to attack and fire on them. They fall behind a large log just in time to save themselves from destruction at the hands of their friends who continue to fire.

"THE WOLF TRAPPER"

Universal Two-Reel Western

Starring PETE MORRISON

DOWN in Brighton, on the Mexican border, the sheriff and his posse are out hunting for Red Burton, the notorious bandit. Red escapes to his cabin in the mountains and there hides his latest booty.

Robert Kilroy, known as the agent for a mining company, is seen traveling with his nephew, Billy, and his wolf dog, Thor, by wagon. They arrive at their destination, which proves to be the same cabin that Red is hiding in. A fight ensues, in which Kilroy gets the drop on Red and orders him away. Later Kilroy goes to town for supplies and leaves his nephew with the dog. While he is away Red returns to the cabin to get his booty. He attacks Billy, who calls Thor. The dog crashes through the window and attacks Red, pinning him by the throat to the floor.

In the meantime Kilroy has gone to town and one of Red's confederates accuses him of being a bandit. He is arrested, but in the night the girl from the general store lets him out after one of the bandits has slugged the keeper so as to free one of his pals.

They rush to the cabin and make the bandit a prisoner. The sheriff and his men find them there and are much surprised to learn that Kilroy is a U. S. Marshal and that he had been searching for Red Burton. They are also surprised to learn that the girl from the general store is none other than Mrs. Kilroy.

"BE MY GUEST"

Universal One-Reel Comedy

Starring NEELY EDWARDS

NERVY NED gets disgusted with restaurant fare and tells three of his friends as much when he meets them after trying to eat a lunch in one of the town's beaneries. They each extend an invitation to come out and take dinner with them some time, much to Nervy's delight.

He fasts for three days before taking advantage of any of the invites. All set for a big home-cooked feed he starts out for the home of friend number one. He is welcomed by the alleged man of the house and told to make himself at home with the children until dinner is ready. The kids maul him to distraction and on top of that friend number one comes in with the sad news that dinner has been postponed until the next day. The truth is, his wife had told him to give his friend the air.

Friend number two proves to be equally henpecked and number three is just going out to dinner at a restauarnt. Poor Ned. No food for three days and all his invitations to dinner worthless. He rushes to the nearest "hot-dog" stand and gets himself an armful of them.

"IN THE DAYS OF DANIEL BOONE"

Universal Chapter Play

By Paul Bryan

Starring EILEEN SEDGWICK and JACK MOWER

No. 14—"Chief Blackfish Attacks"

DISGUISED as Indians, Jack and Boone reach the outskirts of Boonesborough after escaping from the Indians and are fired upon by the defenders of the fort. When Boone gives his familiar whistle signal it is recognized by his daughter Susan, and they are rushed into the fort and pressed for news of the other men and of their own adventures.

The wives of the men who have not returned are distrustful of Boone and demand that he be courtmartialed. Before this can take place, however, one of the men returns with the news that there are more settlers on the way, that the men are safe, and that Boone has been raised to a major for his valorous deeds in saving the fort.

When Boone sees the Indians slowly approaching from the woods he decides to have the women dress in men's attire so as to make it appear as though there were a great force of men to defend the fort. Overtures on the part of Blackfish end in his displaying his treachery and, defeated by Boone in his attempt, he attacks the fort. During the fight the well in the fort goes dry and Susan volunteers to go to the river for water. At the same time Redmond and Claire plan to put a keg of powder in the tunnel and blow the fort to atoms. Claire is rushing through the tunnel on her way to the river when just as she reaches the place where the powder has been placed it goes off with a blinding flash.

International News No. 74

Washington, D. C.—President Coolidge asks aid for stricken Japan. Urges all Americans to help as millions face starvation after worst catastrophe in history.

San Pablo, Calif. — Lightning-bolt sets huge oil tank afire. Million-dollar loss in spectacular blaze.

Saratoga Springs, N. Y. — Thousands see Dempsey train for title bout. Champion in fine form on eve of battle with Argentinian challenger. Ready for another "battle of the century." A peep at Luis Angel Firpo, "Wild Bull of the Pampas."

Lakehurst, N. J. — New Leviathan of the skies in first successful flight. The ZR-1, greatest of all airships.

CARL LAEMMLE
presents

The Acquittal

with

CLAIRE WINDSOR
NORMAN KERRY
BARBARA BEDFORD
RICHARD TRAVERS

From GEORGE M. COHAN'S successful production of Rita Weiman's play

COMING!

To keep you guessing and leave you surprised!

Directed by Clarence Brown

Universal Super-Jewel ~ One of the Big Ten

The HUNCHBACK of NOTRE DAME

"'The Hunchback of Notre Dame' is epoch-making! A more remarkable, epochal, unforgetable, haunting and obsessional piece of eccentric, bizarre, cynical characterization than that by Lon Chaney I have never seen on stage or screen."

ALAN DALE, in N. Y. American

Featuring

LON CHANEY

with a tremendous cast including

Norman Kerry, Ernest Torrence, Tully Marshall, Gladys Brockwell, Patsy Ruth Miller, Raymond Hatton, Nigel de Brulier, Winifred Bryson, Brandon Hurst, Kate Lester, Harry Van Meter, Nick de Ruiz, Eulalie Jensen, Roy Laidlaw, W. Ray Myers, William Parke, and 3,091 others.

Directed by WALLACE WORSLEY

UNIVERSAL PRODUCTION *Presented by* CARL LAEMMLE

UNIVERSAL WEEKLY

VOL. 18 NOV. 24 1923 No 15

567009

Hoot Gibson in "The THRILL-CHASER"

A HOOT GIBSON SPECIAL

DRIFTING

starring

PRISCILLA DEAN

From W.A. Brady's production of the play by John Colton and Daisy H. Andrews

Directed by Tod Browning

Hits on All Six!

1 **BOX-OFFICE:** "Will please a big majority and looks like good box-office."—Film Daily.

2 **STAR:** "This is the best picture in which Priscilla Dean has been starred, and she makes the most of her opportunity to win new honors."—Los Angeles Herald.

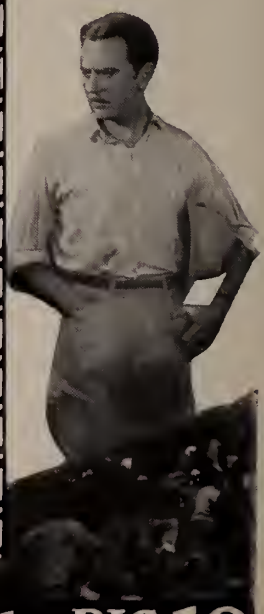
3 **CAST:** "Priscilla Dean is great! She, with Wallace Beery and Matt Moore, form a trio of good players who make the picture interesting."—Chi. Herald and Examiner.

4 **PRODUCTION:** "It has been well produced with a satisfying cast in evidence."—Los Angeles Times.

5 **APPEAL:** "Big spectacular effects. Big scenes. An attraction that puts itself over with a splash and will go well with the melodrama fans."—Moving Picture World.

6 **VERDICT:** "A success!"—New York Sun and Globe.

ADVERTISED IN THE SATURDAY EVENING POST



UNIVERSAL JEWEL Presented by CARL LAEMMLE One of the BIG 10

MERRY GO ROUND
with Mary Philbin
and Norman Kerry
Directed by RUPERT JULIAN
Universal Super Jewel

••

A CHAPTER IN HER LIFE
A LOIS WEBER PRODUCTION
With a brilliant cast—based on the story of "JEWEL" by Clara Louise Burnham
Universal Jewel

••

DRIFTING
starring
PRISCILLA DEAN
From the play by J. Colton and Daisy H. Andrews
Directed by TOD BROWNING
from W. A. Brady's Production
Universal Jewel

••

THUNDERING DAWN
with J. Warren Kerrigan
and Anna Q. Nilsson
A HARRY GARSON PRODUCTION
Universal Super Jewel

••

THE ACQUITTAL
with Claire Windsor
and Norman Kerry
Directed by CLARENCE BROWN from Cohan and Harris' production of Rita Weiman's play
Universal Super Jewel

BABY PEGGY
in my first big feature
The DARLING of NEW YORK
Directed by King Baggot
Universal Jewel

••

WHITE TIGER
starring
PRISCILLA DEAN
Directed by Tod Browning
Universal Jewel

••

A LADY OF QUALITY
starring VIRGINIA VALLI
With MILTON SILLS and an extraordinary cast
A HOBART HENLEY PRODUCTION
From Frances Hodgson Burnett's famous novel and play
Universal Super Jewel

••

BYRON MORGAN'S
Great Racing Story
starring REGINALD DENNY
Directed by HARRY POLLARD
Universal Jewel

••

MORALITY
starring MARY PHILBIN
Universal Jewel

Presented by CARL LAEMMLE

UNIVERSAL HAS THE PICTURES

MERRY GO
"
is RE

Beautiful Mary Philbin, whose remarkable characterization of the leading feminine rôle in "Marry-Go-Round" has made her one of the screen's outstanding stars.

Greatest of This Year's Pictures!

"AFTER playing 'Merry Go Round' we can't help but feel that this production is the greatest of this year's pictures, letting our box-office be the judge. It not only got the business but satisfied the crowded houses that we received. A wonderful picture, both from entertainment and box-office value."

COLUMBIA THEATRE,
Provo, Utah

"Thousands turned away. Has smashed all records."

CAMEO THEATRE,
Pittsburgh, Pa.

* * *

"Packed them in against the strongest opposition."

COLONIAL THEATRE,
Port Arthur, Ont.

* * *

"Good business for three-night run."

ISIS THEATRE,
Russell, Kans.

* * *

"One of the best ever produced. Book it and boost it."

HUB THEATRE,
Mill Valley, Calif.

* * *

"Turned away crowds all night on opening Alhambra. Box-office attractions like this rare."

ALHAMBRA and GARDEN, THEATRES,
Milwaukee, Wis.

* * *

"Broke all records by twice the business of any previous picture."

GRIZZLY THEATRE,
Pine Knot, Calif.

Ninety-nine Per Cent Pleased!

"WE showed on 'Merry Go Go Round' to more people than any picture since 'Robin Hood' and the only picture I ever had to pay an overage on. It was due to your help and I wish to thank you, and am enclosing check for overage. I might add it was a picture that pleased ninety-nine per cent."

C. V. Rakestraw, Mgr.,
SALEM AMUSEMENT CO.,
State and Grand Theatres,
Salem, Ohio

"One of the really big pictures!"

"I WANT to add my congratulations to the many you have received for your extraordinary production, 'Merry Go Round.' I was thoroughly sold on the picture by the glowing reports of its success all over the country. The results justified my confidence. I fully agree with our audiences' verdict that 'Merry Go Round' is one of the really big pictures."

L. H. Cunningham, Mgr.,
Shawnee Amusement Co.,
Quilna Theatre, Lima, O.

ADVERTISED in THE SATURDAY EVENING POST

UNIVERSAL SUPER JEWEL Presented

ROUND with MARY PHILBIN and NORMAN KERRY

ALLY GREAT"

says WILLIAM NOBLE, Criterion Theatre, OKLAHOMA CITY, OKLA.

Scene showing the wonderful reproduction at Universal City of "The Prater," the Coney Island of Vienna, one of the big sets in "Merry-Go-Round."

They Just Had to Book Early Return Engagements

"'Merry Go Round' is the greatest picture Universal ever produced both as a business-getter and audience picture. Patrons thanked me for showing this picture and told their friends about it. We sold out every night. Have booked return engagement."

PALACE THEATRE,
New Britain, Conn.

"We have given the public the greatest satisfaction they ever had."

NEW PALACE THEATRE,
Moline, Ill.

"'Merry Go Round' is one of the greatest pictures that I have ever had the opportunity of showing. We have had a number of requests from persons who failed to see it asking us if we could not secure a return date. I would be glad if I could secure this picture again."

E. W. Weaver,
OSAGE THEATRE.
Shidler, Okla.

Proctor's Theatre Had to Bring It Back

Less than two weeks after its first showing, "Merry Go Round" was again called upon by Proctor's Theatre, Mt. Vernon, N. Y., for a return engagement to meet the tremendous and spontaneous demand of film fans in that city for another run of the year's surprise sensation. Return engagements for this terrific money-getter are pouring in from every part of the country.

More Records Smashed!

"Established new record in our St. Paul theatre!"

TWIN CITY AMUSEMENT TRUST ESTATE,
Finkelstein & Ruben, Managers,
Minneapolis, Minn.

"Smashed all records. Turned away two thousand dollars' worth of business Sunday."

READ'S CLEVELAND HIPPODROME, Cleveland, Ohio
CAPITOL THEATRE, McKeesport, Pa.

"Broke all records. Positively largest business ever done in theatre."

LYRIC THEATRE,
Kitchener, Ont.

"Broke all preceding records of any picture that ever played Kitchener or The Lyric Theatre."

LYRIC THEATRE,
Kitchener, Ont.

y Carl Laemmle Directed by Rupert Julian

There's Only One Wa

No. 357.—Straight from the Shoulder
Talks by Carl Laemmle, President of the
Universal Pictures Corporation

WHEN any man delivers the goods, he is entitled to his reward. The same is true of a company.

Universal is making better pictures. Not only better pictures than it ever made before, but, I believe, better than any other company is making.

Universal has demonstrated its willingness to risk whatever sum of money is necessary to give you a diversified list of money-getting pictures for your theatre. The result is the talk of the whole trade.

The best of the pictures of the year are Universal pictures. Universal has delivered the goods. They are at your front door step, awaiting your pleasure.

We have done our part. What about yours?

What are you doing this year to help Universal continue in the position of the largest independent producer in the field? What are you doing to support the one company which has been your stand-by in many an hour of protection and need?

We have your good will, I know. We have your best wishes, I know. But the only kind of good will which can keep Universal always between you and dictatorship is that which shows itself in booking every Universal picture you

To Stay Independent

can possibly book---and then "filling in" your program from other sources.

You cannot count the many attempts which have been made to boss your theatre. You cannot remember all the different schemes, plans, traps and systems which have been devised to control you and your bookings.

But whether your memory is long or short, you cannot forget that the Universal has plugged along on the same line from the very beginning, has played with the cards on the table, face up, and has devoted its energies toward making better pictures to enable you to make better money.

Those of you who remember these things will not be irritated when I say that NOW IS THE TIME FOR YOU TO PAY THE REWARD WHICH UNIVERSAL HAS EARNED. Those of you who have thrown all your support to Universal year after year certainly will not resent it. Those of you who have profited by Universal's protection but who have not given all possible support will not resent a perfectly just claim for more and more active support.

The real leaders among exhibitors' organizations are booking as close to 100 percent Universal as they possibly can. That's not merely because they know we deserve the reward but because they MAKE MORE MONEY ON UNIVERSAL PICTURES THAN THEY MAKE ON ANYTHING ELSE!

So, it pays you to pay us! Throw your strength to true independents and thus protect your own independence.

BABY

IN HER FIRST

"Will be welcomed by Exh

"GIVES EVERY INDICATION OF PROVING A GREAT BIG BOX-office success. She will be the darling of film fans everywhere. Shoul appeal to all classes of audiences. Provides fine entertainment. Will 'get' almost anybody. Really wonderful. Here is a picture you need not fear to run, for it will provide fine entertainment for any class of audience."

MOVING PICTURE WORLD

"THIS PICTURE WILL UNDOUBTEDLY have a great deal of popularity."

NEW YORK MORNING TELEGRAPH

Carl Laemmle

The DARLING

UNIVERSAL JEWEL ◊◊◊ ADVERTISED IN THE SA

PEGGY

Courtesy CENTURY FILM CORP.

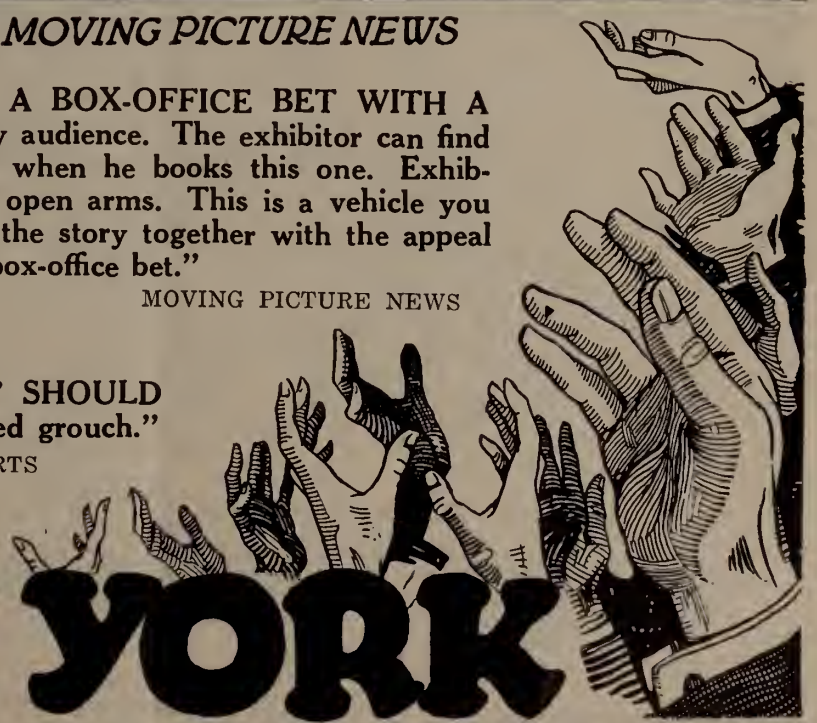
BIG FEATURE

ibitors with open arms !"

says THE MOVING PICTURE NEWS

"SHOULD BE A KNOCKOUT AS A BOX-OFFICE BET WITH A little bit of everything to satisfy any audience. The exhibitor can find assurance of getting audience stuff when he books this one. Exhibitors generally will welcome it with open arms. This is a vehicle you can go the limit on. The realism of the story together with the appeal of the star, make this an excellent box-office bet."

MOVING PICTURE NEWS



"'THE DARLING OF NEW YORK' SHOULD appeal to every one, even a confirmed grouch."

HARRISON'S REPORTS

resents

f NEW YORK

RDAY EVENING POST ◊◊◊ DIRECTED BY KING BAGGOT

MILLIONS

will read these ads in the Saturday Evening Post

EXHIBITORS who book this picture will play it to a patronage of millions obtained through advertising in The Saturday Evening Post, and the thousands of lines of newspaper publicity given her throughout the country in recent weeks. Every exhibitor who books this first big Baby Peggy production will cash in big on this tremendous advertising and publicity — will play it to a waiting patronage of millions! Assure yourself a clean-up by wiring your Universal Exchange TODAY!

Watch This Column

Baby Peggy Wins New Fame

I have been asked many times how it is that a mere baby like Baby Peggy can act so well. Frankly, I don't know. It seems to have been born in her. Our directors tell me it is a pleasure to direct her, she is so quick to see what is required of her, and she is really artistic. She is probably the youngest star on the screen today.

BABY PEGGY

In her first big production, *"The Darling of New York,"* directed by King Baggot and which contains a big cast including GLADYS BROCKWELL, SHELDON LEWIS, CARL STOCKDALE, BETTY FRANCISCO, MAX DAVIDSON, there is more to wonder at than ever. When I think of the years and patient effort many stars have put in becoming stars, and then see what this baby does at the age of four, I'll confess it's all over my head.

* * *

Once more allow me to remind you of Universal's great spectacle, *"The Hunchback of Notre Dame,"* which is astonishing immense audiences in New York City, Boston, Trenton, N. J., Springfield, O., Baltimore, Md., Chicago, Ill. It has already played to hundreds of thousands in many other cities. It should not be missed by any means. LON CHANEY, PATSY RUTH MILLER, ERNEST TORRENCE, RAYMOND HATTON and others add much lustre to their reputation in this fine production.

* * *

What did you think of Universal's *"Merry Go Round"*? If it hasn't reached your neighborhood, watch for it. You have a great treat in store. Do you enjoy HOOT GIBSON in his Western pictures? Did you see *"Thundering Down"*? Are you following the adventures of PETE MORRISON in *"The Ghost City"*? How did you like *"The Acquittal"*?

* * *

This is a Universal year and you simply can't see all that is best in pictures unless you see Universals.

Carl Laemmle
President

UNIVERSAL PICTURES
"The pleasure is all yours"
1600 Broadway, New York City

Watch This Column

Baby Peggy becomes ambitious

BABY PEGGY is stepping out. The cute little maid with the starry eyes and pouting mouth who formerly appeared only in two-reel comedies, will arrive shortly in her *first big production*, a delightful story with a sound and logical plot entitled, *"The Darling of New York,"* directed by the excellent actor-director, King Baggott.

BABY PEGGY

Personally I regard BABY PEGGY as the best baby actress on the screen. Her talent is real and much to my satisfaction she lacks the self-consciousness and importance peculiar to children of the stage. She is natural and winning and it is a big compliment to her to say that the people who work with her are devoted to her.

* * *

Just another word about our great spectacle, *"The Hunchback of Notre Dame."* It is astonishing and fascinating great audiences in New York, Boston, Philadelphia, Pittsburgh, Baltimore and San Francisco. Presently it will spread throughout America and Victor Hugo's wonderful characters will be seen in the flesh. Imagine such fine artists as LON CHANEY, PATSY RUTH MILLER, ERNEST TORRENCE, TULLY MARSHALL, grouped together and doing the best work of their careers.

* * *

I wish you would keep your eyes open for *"Merry Go Round,"* for PRISCILLA DEAN in *"Drifting,"* HOOT GIBSON in *"The Thrill Chaser,"* and CLAIRE WINDSOR, NORMAN KERRY, BARBARA BEDFORD and RICHARD TRAVERS in the splendid mystery play, *"The Acquittal."* After you have seen all these pictures, write me a personal letter and tell me if I am justified in saying that you can't see all that is best in pictures unless you see Universals.

Carl Laemmle
President

UNIVERSAL PICTURES
"The pleasure is all yours"
1600 Broadway, New York City

B
In
"IT

CARL LAEMMLE presents

The DAR

ADVERTISED in THE SATURDAY EVENING POST

UNIVERSAL

ABY PEGGY

COURTESY CENTURY FILM CORPORATION

Her First Big Feature

'HAS EVERYTHING!"

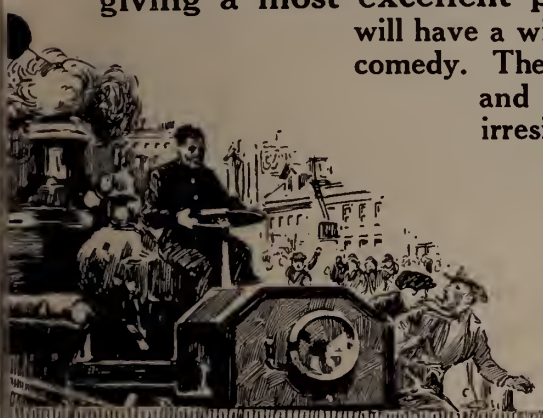
says THE FILM DAILY

"She comes through like a million dollars in her first feature. They will just love her. They have a treat in store. Holds the attention and the interest all the way. Amusing and entertaining with one peach of a thrill in the fire sequence. Get them in, and they will be perfectly satisfied with what they see. Should undoubtedly delight and satisfy any audience."

FILM DAILY

"Has much to commend it. Baby Peggy is without doubt at her best, giving a most excellent performance. There is no doubt this picture will have a wide appeal. There is a nice balance between pathos and comedy. The heart interest is keen at moments. She is vivacious and sad, mischievous and polite in turns. She is altogether irresistible throughout."

EXHIBITOR'S TRADE REVIEW



Will prove a sure winner. Gives Baby Peggy every opportunity to score.

EXHIBITOR'S HERALD

LING of NEW YORK

JEWEL

Directed by King Baggot

UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO., 1600 Broadway, New York City

PAUL GULICK, Editor

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Vol. XVIII NOVEMBER 24, 1923 No. 15

UNIVERSAL MOVIEGRAMS

ALBERTINI, the famous European motion-picture star, who for four years vainly but valiantly challenged Eddie Polo to "do his stuff," has been signed for an American serial and is on his way to Universal City.

KATHLEEN MEYERS has been elected leading woman for the third of the Fourth Series of "Leather Pushers" which Billy Sullivan is making under the direction of Edward Laemmle. This H. C. Witwer story will be called "Girls Will Be Girls."

BECAUSE Perley Poore Sheehan, the newest director in the moving-picture business, wanted a new brand of lightning for his spectacular feature, "Innocent," the Universal engineers turned out the nearest to the real thing that has ever been seen on the screen.

RITA WEIMAN'S play, "The Acquittal," opened under Cohan and Harris' management in New York. As a film spectacle it opened in Chicago at a Balaban and Katz house. Why was that? Is Chicago getting ahead of New York? Chicago liked it tremendously. One reviewer said, "It makes 'The Bat' and 'The Cat and the Canary' look sick."

UNDER the provisional title, "The Riddle Rider," Universal is starting an all-star serial. William Desmond and Eileen Sedgwick are featured. The cast, however, includes Hughie Mack, Helen Holmes and William Gould. William Craft is director.

WILLIAM McLEOD RAINE'S novel, "Wyoming," will be flashed on the screen as "The Man from Wyoming" when Jack Hoxie's Universal attraction of that name is released in January.

"OH! FOR THE LIFE OF A FIREMAN"!

Hoot Gibson, leading lady Mildred June and director Edward Sedgwick filming a scene for Hoot's current Universal production, "Hook and Ladder," on the porch of the attractive Hollywood bungalow belonging to Myrtle Gebhardt, well-known writer whose work appears in many of the leading motion-picture magazines, most frequently Picture Play.

Our Own Picture Page

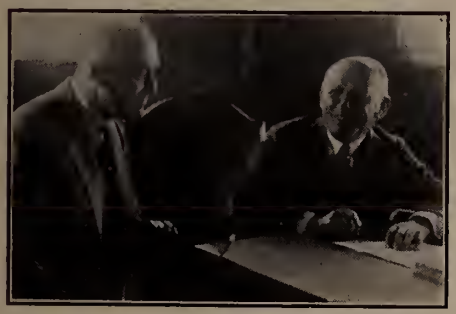
"MADE IN AMERICA"

The Cathedral of Notre Dame, Paris, as erected at Universal City, California, for "The Hunchback of Notre Dame," Carl Laemmle's epochal screen version of the Victor Hugo classic now delighting thousands throughout the entire country.

HOOT SURE IS "COURTIN' CALAMITY" HERE!

Hoot Gibson, star of a score of Universal hits, is shown making a scene for his forthcoming knockout, "Courtin' Calamity." The attractive blonde—to us, all blondes are attractive—is Josie Sedgwick, sister of Hoot's director Edward, and Eileen, co-starring with William Desmond in "Beasts of Paradise," Universal's popular chapter-play.

EXHIBITOR AND PRODUCER



Jack Root, of the Mission Theatre, Los Angeles, is shown signing a contract with Carl Laemmle, president of the Universal, for "The Acquittal" at the former's well-known theatre.

FOLKS, MEET ESMERALDA

Patsy Ruth Miller, as Esmeralda, is another reason to account for the unprecedented popularity of "The Hunchback of Notre Dame," Universal production that is establishing new records wherever shown.

T.R'S BROTHER-IN-LAW

J. Douglas Robinson, New York Legislator, discusses censorship problems and the proposed changes in legislation with Henry Woodhouse (right), censor at Universal City. Mr. Robinson is a brother-in-law of the late President Roosevelt.

Crowds attending London première of "Merry-Go-Round" at Empire Theatre, Leicester Square, showing display arranged by Manager Edwin O. Weinberg.

"MERRY GO ROUND" PROVES SMASHING LONDON SUCCESS

British Aristocracy Turns Out to Pay Tribute to Kerry-Philbin Jewel. All of English Capital Eagerly Awaits Presentation of "Hunchback of Notre Dame"

A TREMENDOUSLY enthusiastic audience of British notables attended the opening matinee of "Merry Go Round" at the Empire Theatre, Leicester Square, London, Eng., Monday, October 29. Among the distinguished persons present were: Field Marshal Lord Allenby, the hero of Palestine; His Excellency the Italian Ambassador; His Excellency the Swiss Ambassador; the Roumanian Minister; the High Commissioner for Canada; the Agent General for South Australia; the Princess Astafieva; Colonel Sir Charles Brown, Bart.; the Agent General for New South Wales; the Agent General for Victoria; Colonel Pelletier, Agent General for Quebec; the Agent General for Tasmania; the Agent General for British Columbia, and Sir Francis Younghusband, the famous traveler.

The evening show was a still more brilliant affair. Among the notable company attending were: Lord Hylton, Lord O'Hagan, Earl of Cromer, Earl of Denbigh, General Lord Edward Gleichen, Lord Bute of Thame, Lord Desborough, Viscount Templeton, Viscount Molesworth, Lady Birkenhead, Lord Valentia, Lord Cranmore; Earl of Arran, Lord Calthorpe, the Rt. Hon. J. H. Thomas, Sir Kingsley Wood, Rear Admiral Field; Lord Kensington, Lieutenant Colonel Sir H. L. Galway; Lord Barrymore, Lady Swaythling, Lady Harmer and Lord and Lady Muskerry.

The Kerry-Philbin Jewel still plays to capacity, according to Manager Edwin O. Weinberg of the Empire Theatre, and each night's audience is almost a replica of that attending the premiere performance. The majority of the patrons wear evening dress, and a list of those attending would read like the Almanac de Gothe, the Blue Book of European aristocracy.

"Merry Go Round" will shortly move to another theatre to make room for "The Hunchback of Notre Dame," scheduled to open at the Empire, November 19. Advance information from Marc Lachmann, London manager of the Victor Hugo classic, indicates that the Chaney Jewel will prove the sensation of the Continent. Already the whole of London is talking of nothing but "The Hunchback of Notre Dame" and eagerly awaiting its presentation.

An exploitation campaign of unprecedented magnitude is being waged by Lachmann to put over "The Hunchback of Notre Dame" in a dignified manner befitting the prestige and calibre of so epochal a production. Splendid co-operation and advance aid have been vouchsafed Lachmann by the London press and trade.

"Heap Big Show" Declare Flat Head Indians From Montana

A score of Flat Head Indians attended a matinée of "The Hunchback of Notre Dame" at the Astor Theatre, N. Y. C, and drew a large crowd inside the house with them. The Indians formed one of the many interesting exhibits in the Rodeo, and adopted into their tribe with appropriate ceremonies Baby Peggy, Universal Star.

"BLACKMAIL" ENTERS CUTTING STAGE

Universal Jewel Being Made by King Baggot from Rita Weiman's Stage Play Nearing the Screen. Promised as Another "Acquittal"

UNIVERSAL announces the completion of camera work on "Blackmail," the big Universal-Jewel production being made by King Baggot from Rita Weiman's sensational stage play, "The Co-respondent." It is a special cast production and is said to rival "The Acquittal," which now is regarded as one of the biggest screen hits of the vear, and also a successful play from the pen of Miss Weiman.

"Blackmail" boasts a cast such as few pictures have to offer. Heading the strong list of players are Ruth Clifford, Niles Welch and Buddy Messinger. Others include Charles Clary, Herbert Fortier, Arthur Howard, Joe North, William B. Lawrence, Mary Mersch, John Merkyl, Emily Fitzroy, Jane Starr, Hayden Stevenson and Carl Stockdale.

The picture is a modern mystery play of society and newspaper life with social intrigue and blackmail as the motif. It shows in detail, in an absorbing human-interest story, the workings of a blackmail ring and a scandal sheet. It also deals with high class newspaper life and its thrills and excitement.

Ruth Clifford plays the role of an innocent girl who becomes involved in a blackmail plot, which later breaks over her head while she is reporting for a reputable paper, and engaged to the managing editor of the paper, played by Niles Welch. Miss Clifford is said to have done excellent work in this role—overtopping her work in "Abraham Lincoln" and "April Showers." Buddy Messinger is the head "copy boy" in the newspaper office, a role which he has done to perfection, it is reported.

Hayden Stevenson, remembered for his noted role as the genial fight manager in "The Leather Pushers" series, is cast as a "heavy" in "Blackmail." He is the secret editor of a scandal sheet, while working under cover of an editorial position on a reputable newspaper. Universal says the studio staff went to great pains to reproduce accurately the atmosphere and activity of the "city room" of a great newspaper. Expert Los Angeles paper men were called into conference. The results is said to be the

(*Continued on page* 17)

"'THUNDERING DAWN' opened to enthusiastic capacity audiences despite heavy rains. Long lines waited patiently to get inside. Sunday business with in a few dollars of the opening Sunday of 'Merry Go Round'!"

COLUMBIA THEATRE,
Seattle, Wash.

TH

Line

A HARRY GARSON PRODUCTION
with
A REMARKABLE CAST
which includes

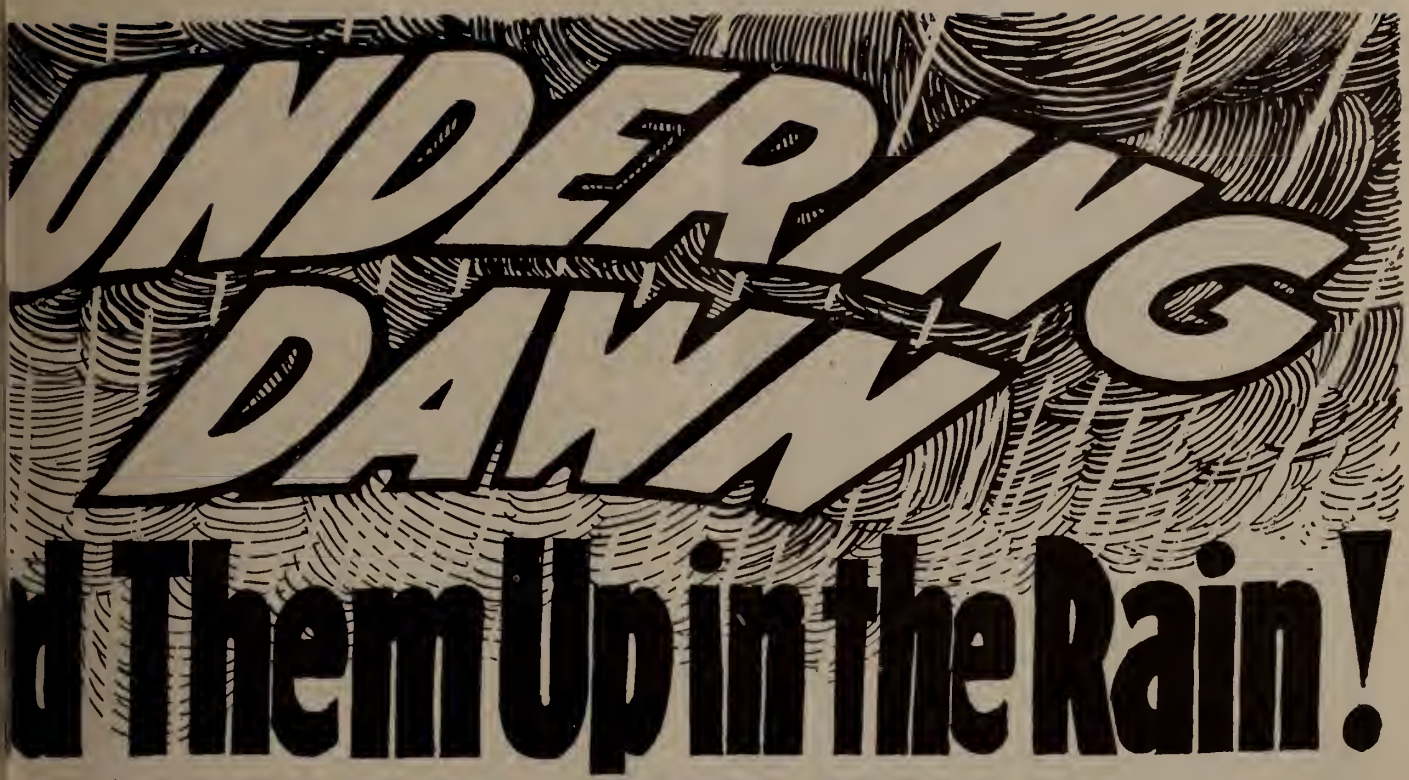
J. Warren Kerrigan
Anna Q. Nilsson
Tom Santschi
Winifred Bryson
Charles Clary
Winter Hall
Richard Kean
Anna Mae Wong
Edward Burns
Georgia Woodthorpe

"WHAT A RELIEF IT IS TO SEE A photoplay that plunges right into the heart of the story and does it so skilfully, with zest and finish. The monsoon and tidal wave sequences are as stirring as some of the big Griffith punches."
LOS ANGELES TIMES

"A GOOD AUDIENCE PICTURE. A box-office attraction."
MOTION PICTURE NEWS

ADVERTISED in THE SATURDAY EVENING POST

UNIVERSAL SUPER



AT THE COLUMBIA, SEATTLE, WASH.

"'THUNDERING DAWN' IS A WINner. Red-blooded entertainment, a melodramatic romance done with color and speed. Designed to thrill, it is good film fare."

CHICAGO HERALD and EXAMINER

"PLENTY OF ACTION LEADING UP to the real thrill, the typhoon. Strikingly effective. 'Thundering Dawn' is an appealing production and affords good entertainment."

CHICAGO EVENING POST

"SHOULD APPEAL TO AUDIENCES that like frankly melodramatic entertainment. Makes you feel you are looking at the real thing."

MOVING PICTURE WORLD

"THE PICTURE TOPS OFF WITH A thrilling scene."

THE MILWAUKEE JOURNAL

"YOU CAN OFFER THEM EXCITEment, action, thrills. Likely to prove a good box-office bet."

FILM DAILY

"A GOOD DRAMA, ADMIRABLY acted. Good settings. Big punch!"

THE BILLBOARD

"A MELODRAMA WITH A SMASHing climax. Some of the most thrilling scenery ever staged. Superbly done. Once again Universal is to be congratulated."

MILWAUKEE SENTINEL

JEWEL PRESENTED BY CARL LAEMMLE ONE OF THE BIG 10

"U" Chief Reminded of His Start as Showman

Carl Laemmle recognizes mementos he presented "Senator Murphy" years ago.

Actor Keeps Watch Carl Laemmle Gave Him In Olden Days

MANY years ago Carl Laemmle, now president of the Universal Pictures Corporation, gave a watch and chain to a man who played a vaudeville act in one of Mr. Laemmle's earliest theatres. The Laemmle Theatre was showing the new moving pictures and was one step ahead of other theatres in that it had a combined bill instead of the usual "nickleodeon" policy of straight pictures.

Recently this man visited Universal City and talked with Mr. Laemmle about the changes that have taken place in the film industry and the theatrical business since those early days. In the midst of the conversation the visitor, playing the Orpheum circuit as "Senator Murphy," drew something out of his pocket and said:

"Mr. Laemmle, did you ever see this before?"

"Mr. Murphy, I'd recognize that watch if it was hanging among a hundred others on a pawnshop wall," said Mr. Laemmle. "It recalls a great many things that were happening in those days."

Naturally enough the conversation hung closely around the period of the gift and old days were discussed at great length.

"BIGGEST BUSINESS EVER HAD"!

Buffalo, N. Y., Oct. 13, 1923.

Universal Film Exchanges, Inc.:

I played "Blinky" to the biggest business the house ever had for week-end business.

As a matter of satisfaction to myself, I played a "Tom Mix" the previous week-end, purposely put in "Hoot Gibson" the following week—and receipts were almost double. I am giving you this because I feel that "Universal" is truthfully making pictures this year and I feel safe that the balance of the star series will hold up as well.

Very sincerely yours,
FILLMORE THEATRE,
(Signed) Max Rosing, Manager.

Liberty Theatre, Cleveland, Ties-up Election Day to "Merry Go Round"

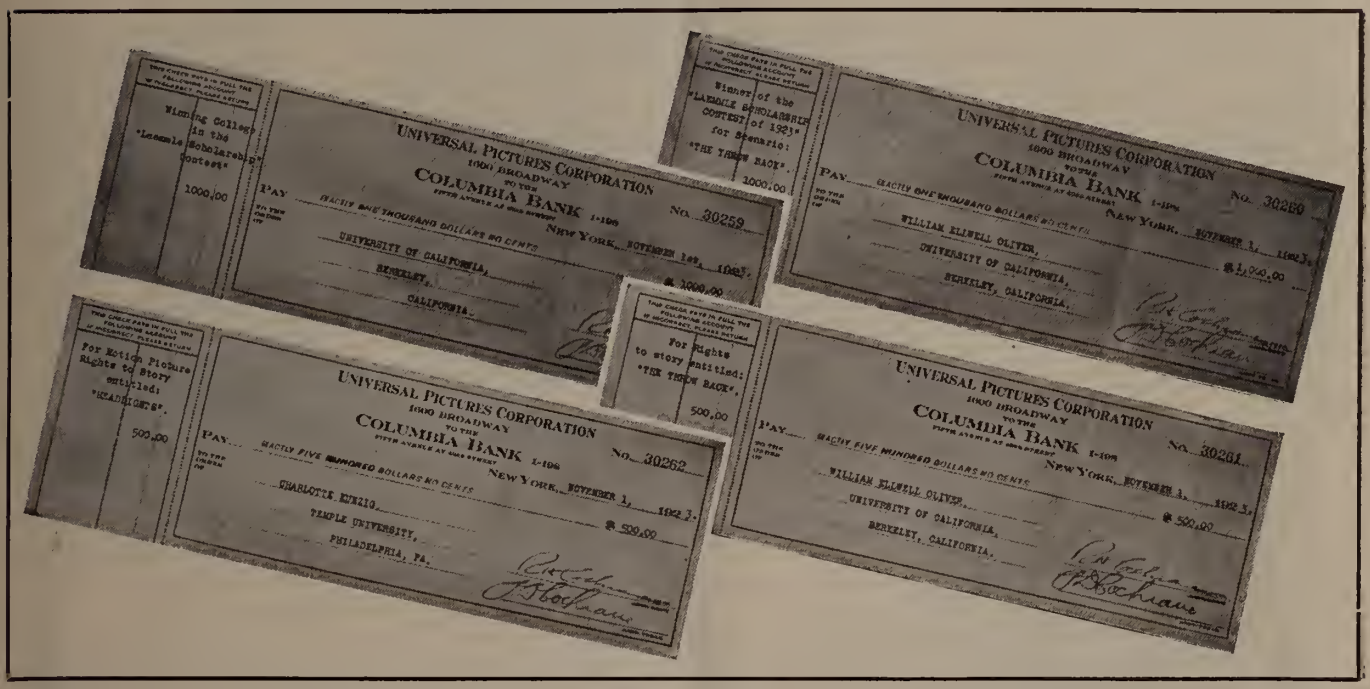
Novel Stunt Proves Effective in Obtaining Record Attendance at Kerry-Philbin Jewel Showing---Rival Candidates Expound Views From Stage

RARE showmanship was displayed by the Universal Cleveland exploitation department in turning a trick that brought turn-away business at the Liberty Theatre for the second day of "Merry Go Round" when the six candidates for mayor spoke from the stage of the Liberty Theatre, Cleveland.

With the entire town stirred to its depth by the bitterest political fight in years, with political parades, mass meetings and everything that would tend to affect the attendance at theatres, the Universal representative showed the sextette of candidates that by appearing together they could all present their views to a class of voters that could not possibly be reached in any other manner.

The candidates accepted the invitation and the theatre was not half large enough to hold the crowd that was drawn by this out-of-the-ordinary stunt, which did not cost the management of the theatre one additional cent. Jean Belasco, Universal exploiteer for the Cleveland Exchange, aided the management of the Liberty Theatre in effecting and publicizing the novel stunt.

Laemmle Award Presented To William Ellwell Oliver



Facsimile of checks amounting to Three Thousand Dollars awarded to First and Second Prize Winners in Laemmle Scholarship Contest

BERKELEY, Calif., Nov. 9.—In the famous old Harmon Gymnasium, fifty-year landmark of the University of California campus, there was consummated today a campaign which will undoubtedly have far-reaching effects. It was the campaign of Carl Laemmle, prominent producer of moving pictures, and through his Universal City a pioneer in bringing the producers to California, a campaign to bring two great forces into greater co-operation and mutual helpfulness—the universities and the moving pictures.

Two thousand California students assembled for the ceremony of presentation of the awards of the Laemmle College Scenario Contest which was won by William Ellwell Oliver and by the University of California jointly. Carl Laemmle, the donor, had fully expected to be present in person to award the prizes of a thousand dollars to Mr. Oliver, a thousand to the University of California and five hundred more to Mr. Oliver in payment for the story, "The Throwback," which won the prize. Being suddenly forced to return to New York, he commissioned Homer Boushey, production manager of Universal City, to make the presentations. Mr. Boushey was introduced by Dean Walter Morris Hart, who pointed out the increasing scope of the screen and its marvelous influence on humanity and gave praise to the head of the Universal Pictures Corporation for his foresight and initiative in starting a thought in colleges and universities which undoubtedly will result in a new attitude toward motion pictures.

Before Mr. Oliver was presented with the official award and a watch which was suitably engraved by Mr. Laemmle, a telegram was read from President Campbell of the University, felicitating Mr. Laemmle on his initiative in bringing the thought of the college world and the opportunities which moving pictures offered into closer alignment. The telegram also stated that the University of California would utilize $1,000 Scholarship, which was awarded to it, in a manner appropriate to the subject and in a way which would carry out Mr. Laemmle's thought in the contest.

"BLACKMAIL" ENTERS CUTTING STAGE

(*Continued from page* 13)

best newspaper scenes yet made for the screen.

One of the outstanding features of the picture is said to be a graphic illustration of what one should do when faced with "blackmail" threats. This lesson was woven into the picture at the advice of executives of the Los Angeles police department, who co-operated with Universal City in developing and showing up the blackmail intrigues.

King Baggot, who directed "Blackmail," was the director who made Baby Peggy's first big feature production, "The Darling of New York," which now is getting remarkable reviews, as a result of its pre-release showings. He also directed two other popular Universal-Jewel pictures, "The Kentucky Derby," with Reginald Denny, and "Human Hearts," with House Peters and Mary Philbin.

Line them up at your Box Office with this Powerful line of Posters!

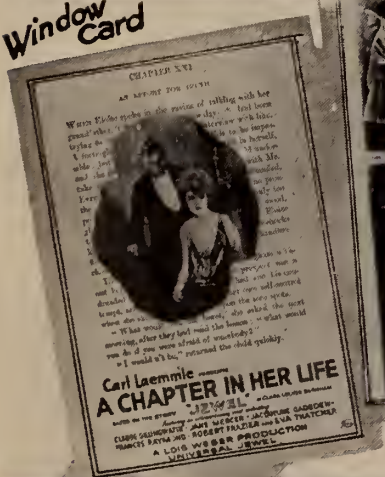
One-Sheet

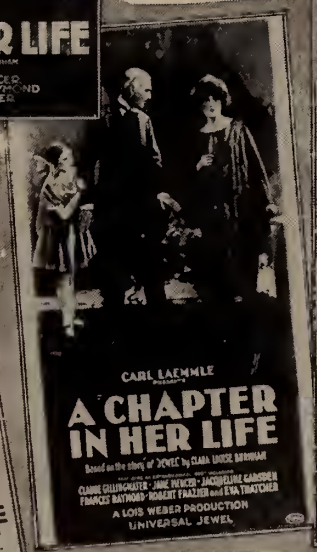
Twenty-four-Sheet

Six-Sheet

Three-Sheet

Window Card





"Should be welcome by any audience!"
THE BILLBOARD

"A picture with a tremendous appeal!"
MOVING PICTURE WORLD

"Has throughout an unusual appeal!"
EVENING SENTINEL, Milwaukee, Wis.

"Lois Weber certainly did a dandy job!"
TOLEDO TIMES

"Ninety per cent. will be deeply moved by and highly pleased with it!"
EXHIBITOR'S TRADE REVIEW

"Well cast, well acted, well directed!"
CHICAGO HERALD and EXAMINER

"Will prove thoroughly appealing!"
FILM DAILY

"Jane Mercer enacts her role with something approaching genius!"
CHICAGO EVENING AMERICAN

ADVERTISED IN THE SATURDAY EVENING POST

UNIVERSAL HAS THE PICTURES

"The Acquittal" Hailed as Perfect By Chicago Newspaper Critics

In World Premiere in Big Chicago Theatre Universal Super Film Makes Great Hit

"THE ACQUITTAL," Universal's super-film, co-starring Claire Windsor and Norman Kerry, was hailed as a "perfect picture" and "better than any stage mystery drama" by the Chicago newspaper reviewers after its world premiere in the big First National first run house, the Chicago Theatre, last week.

Booked by Balaban & Katz for their palatial picture house on short notice, the picture opened with only a limited advertising and exploitation campaign behind it. The remarkable criticisms printed in the city's newspapers more than made up for this lack. They absolutely sold the picture to the Chicago film public, and the week's run was one of the greatest ever recorded in that house. Following its week in the Chicago Theatre, "The Acquittal" was booked by Balaban & Katz for two other big Chicago theatres.

An indication of how well "The Acquittal" was received by the Chicago reviewers may be had from the following excerpts. Polly Wood, the critic of the Chicago Herald and Examiner, wrote as follows:

"What a perfect picture—of its type—is 'The Acquittal'! It is better than any of the stage mystery dramas, with a story as tight as the proverbial Scotchman.

"It makes 'The Bat' and 'The Cat and the Canary' look sick, chiefly because it doesn't 'cheat' once. That is, there is no hocus-pocus to fool you at the moment and make you feel sheepish for having bitten such stupid bait when finale explanations occur.

"Incidentally, try to get in at the start of 'The Acquittal,' so that you can see it straight through; then the 'secrets' will be disclosed in thrilling order.

"Direction, of course, made this picture the perfect one it is; the man who held the megaphone is one Clarence Brown. Each player takes admirable care of the part assigned, and 'The Acquittal' has been well cast as to type. Settings and photography are better than average. In fact, there isn't a thing the matter with this picture."

Rob Reel, of the Chicago Evening American, was equally as enthusiastic. He reviewed it as follows:

"Writing of 'The Acquittal' is fraught with danger, inasmuch as you may think no mystery photoplay could be as good as this production must be pronounced.

"Whatever drawbacks it may have would seem to lie in the fact that it may not only make you wonder what there was about a number of other mystery films to compel your interest, but may lessen your respect for some productions of days gone by of considerably greater pretentiousness.

"Story, action, direction—they are all extraordinarily good. And when it comes to baffling the spectator—well, you will not know until the very end just who committed the murder.

"That you may enjoy the production to the fullest extent, therefore, it is advisable that you see the photoplay from the beginning if possible.

"Treatment of the material is novel. Characters are first introduced through the medium of a double page newspaper spread illustrated with the photographs of the principals in a slaying trial. Then is thrown on the screen a page of typewritten testimony of one of the witnesses. Next appears the face of the witness in question and, hard upon this, a narration of the incidents preceding the trial as they were seen from the witness' point of view.

"Other witnesses appear, trial scenes are shown, additional witnesses strike damaging blows at the defense, and, finally, the jury gives its verdict. Despite the employment of the flashback, the spectator is not confused.

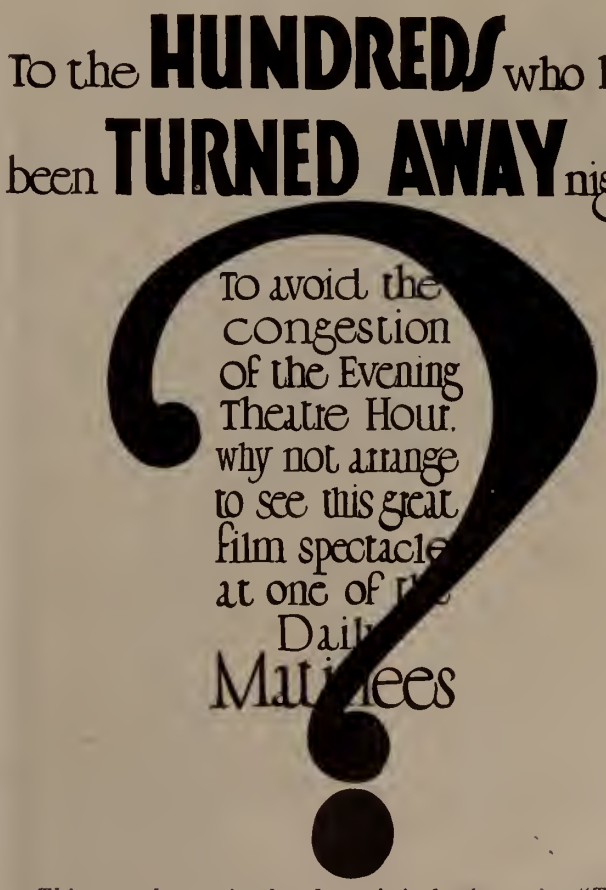
"Added to all these excellent features is ingenuity, best illustrated by the scale and clock idea. We would tell you more except that we do not wish to lessen your enjoyment of the feature through revealing too much of the plot.

"Norman Kerry, Claire Windsor and Richard Travers in the principal parts are a delight. Other members of the cast are capital. And Director Brown knows courtrooms—and people.

"It is an interesting feature of the picture that the suspicion is not falsely directed at the hero; yet subtle touches make you suspect him. But throughout the author has been honest with the spectator.

"From the first to last there is no let up in the interest. 'The Acquittal' will please you immensely."

Novel One-Sheet Stimulates Matinee Business



This one-sheet stimulated matinée business for "The Hunchback of Notre Dame" at the Astor Theatre, N. Y. C. The question mark and capital letters were red, the rest of the wording, black.

Washington s
to "A Lad
VIRGIN
To be presented by
CARL LAEMMLE
UNIVERSAL
SUPER-JEWEL
Tremendous cast
includes
MILTON SILLS
EARL FOXE
LIONEL BELMORE
BERT ROACH
WILLARD LOUIS
DOROTHEA WOLBERT
MARGARET SEDDON
A HOBART HENLEY
PRODUCTION
FROM THE FAMOUS NOVEL BY
FRANCES HODGSON BURNETT
CARVON

rrenders unconditionally

y of Quality" starring

IA VALLI

"'Quality' from opening to closing!"

"A companion picture to 'Merry Go Round' and 'The Hunchback of Notre Dame,' it is in every way a worthy member of the magnificent family of three to which it belongs. The picture cannot help but be remembered by all who see it as an epic of beauty, every lavish claim made for it in advance being more than justified, while from the histrionic viewpoint, it is worthy of the highest praise. There is spectacle to thrill blase nerves, love to soften the heart and genuine drama of human soul. It is 'quality' from opening to closing scene."

WASHINGTON POST

"Magnificent!"

"Magnificent! We believe that it is the one word that will express our judgment of 'A Lady of Quality,' a picture beautiful. Hardly a more fitting title could have been chosen for the production—fashioned of a quality of material which renders it majestic. In searching in the archives of memory we do not find one to surpass this production from a purely artistic standpoint. By far the shining figure of the piece is Virginia Valli, whose portrayals are splendid."

WASHINGTON TIMES

"Most beautiful!"

"One of the most beautiful film offerings of the year."

WASHINGTON HERALD

ADVERTISED in THE SATURDAY EVENING POST

"BEASTS of PARADISE"

starring

WILLIAM DESMOND and EILEEN SEDGWICK

"Will entertain all serial fans!"

Says MOVING PICTURE WORLD

"Exploitation on this should be easy and effective.
"A good stunt is suggested in Universal's Press Book."
FILM DAILY

"Sufficiently exciting to entertain all serial fans. Keeps up a good tempo of fast action. Big thrills!"

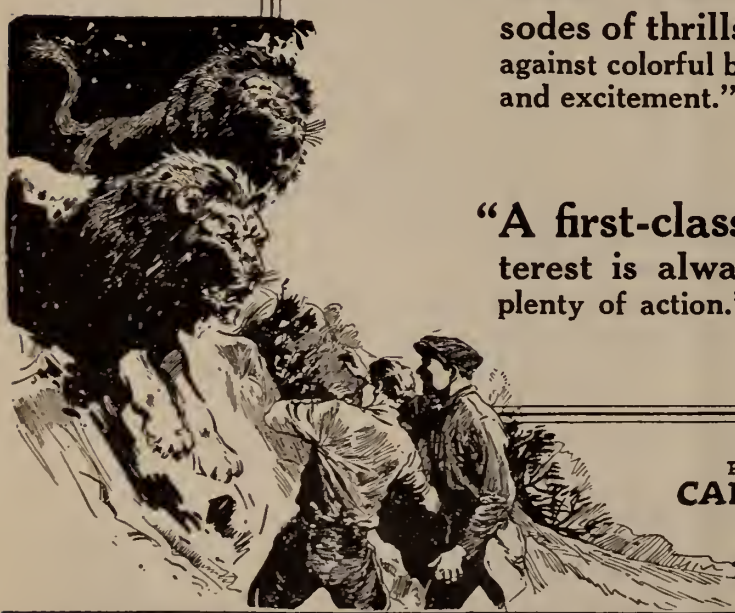
MOVING PICTURE WORLD

"Serial fans are in for fifteen episodes of thrills, romance and excitement laid against colorful background. There is plenty of punch and excitement."

FILM DAILY

"A first-class, fast-moving serial. Interest is always kept at a high pitch with plenty of action."

MOTION PICTURE NEWS



PRESENTED BY
CARL LAEMMLE

DIRECTED BY
WM. J. CRAFT

ADVERTISED in THE SATURDAY EVENING POST

UNIVERSAL CHAPTER PLAY

MAURICE CHASE, "U" VETERAN, IS EXCHANGE HEAD

MAURICE A. CHASE, one of the veteran sales executives of the Universal Pictures Corporation, has been placed in permanent charge of Universal's Minneapolis Exchange. This exchange is considered one of the most important ones in the country, and Chase goes to his new position determined to put that exchange at the top of the list in efficiency and service. The vacancy in the managerial chair of the Minneapolis exchange was caused by the selection of J. E. Rosen, the former manager, for special Universal sales work.

"MIGHTY FINE!"

Browning, Mo.
Oct. 25, 1923.

Universal Film Exchanges, Inc.,
Kansas City, Mo.

Gentlemen:

I might state that "The Leather Pushers' are mighty fine two-reel snbjects. I have shown numbers 7, 8, 9 and 10, and will say that they are real entertainment. They're different—full of pep, good comedy and plenty of thrills.

J. B. CARTER,
Electric Theatre.

U. S. Army Tie-Up on "Blinky" Draws Crowds

The Bunny Theatre, New York City, followed an idea suggested in the Universal Weekly, and obtained a smashing display for the Gibson-Universal release.

Albertini, Noted European Stuntster, Engaged By Universal For Serials

Foreign Dare-Devil and Strong Man Now On Way to Universal City—Has Appeared in Many Productions Abroad—Has Had Seven Years' Screen Experience With Italian and German Films

LUCIAN ALBERTINI, sensational European stunt man and screen daredevil, has been signed by Universal to make serials. He is reputed to be one of the most reckless screen actors in the business, and is noted for taking desperate chances in order to get thrills into his sensational pictures.

Besides being a daredevil, Albertini also is a strong man of great prowess. In many of his pictures he has been billed as Samsonia. It is under this name that he is best known in England, where his pictures have been eminently successful.

Albertini's seven years in picture work have been with German and Italian film companies. Among those for whom he has worked are Ambrosio, Pacquale and Uci. He also made pictures with a company of his own, the Albertini Film Co., of Berlin. He directs as well as acts in his own pictures.

Besides his work in films, Albertini is a Professor of Physical Culture in the Public Health Service of Lyons, France, and formerly was Division Gymnastic Instructor for the Italian Navy. He was a noted acrobat and trapeze stuntster before entering films.

His first serial for Universal will be built up around new material and stunts that he has worked out and which are said to transcend any thrills heretofore seen on the screen. He is now on his way to Universal City.

"SPLENDID. BUSINESS!"

SHAWNEE AMUSEMENT CO.
Quilna Theatre
Lima, Ohio.
Oct. 22, 1923.

Universal Film Exchanges, Inc.,
Cleveland, Ohio.

Dear Sirs:

I want to add my congratulations to the many you have received for your extraordinary p r o d n c t i o n, "Merry-Go-Round." I hesitated before arranging to play it here an entire week, although I was thoronghly sold on the picture by the glowing reports of its snccess all over the country. The results justified my confidence for it played to a splendid week's bnsiness, and we received numberless compliments on the picture.

Yours truly,
(Signed) L. H. CUNNINGHAM, Mgr.

"Greatest of Pictures"

COLUMBIA THEATRE
Provo, Utah,
Oct. 31, 1923.

Universal Film Exchange,
Salt Lake, Utah.

Dear Sirs:

After playing "Merry-Go-Ronnd," we can't help but feel that this production is the greatest of this year's pictures, letting our box office be the judge.

It not only got the business, but satisfied the crowded houses that we received. The opening night of this picture was greeted by the most paid admissions we have had in months.

I wish to take this opportunity of congratulating Carl Laemmle on producing such a wonderful pictnre, both from entertainment and box office value.

Yours truly,
H. B. Ashton, Ass't. Mgr.

"MOST THRILLING!"

SHELDON THEATRE
Buffalo, N. Y.
Oct. 22, 1923.

Mr. E. W. Kramer, Mgr.,
Universal Film Exchange,
Buffalo, N. Y.

My dear Mr. Kramer:

I played Herbert Rawlinson in "The Victor" a few days ago, and felt so elated over the quality of the picture and business done on it, that I felt you ought to know this.

I think the prize-fight scenes in this picture are the finest and most thrilling shots that I have ever seen and can commend it very highly to my brother exhibitors.

Trusting Universal will continne to give us such fine pictures, and with best wishes, I am,

Very trnly yours,
SHELDON THEATRES
(Signed) Lewis McCarthy.

Carl Laemmle

congratulates

Balaban and Katz

on their Master Stroke of Showmanship in Booking

"The

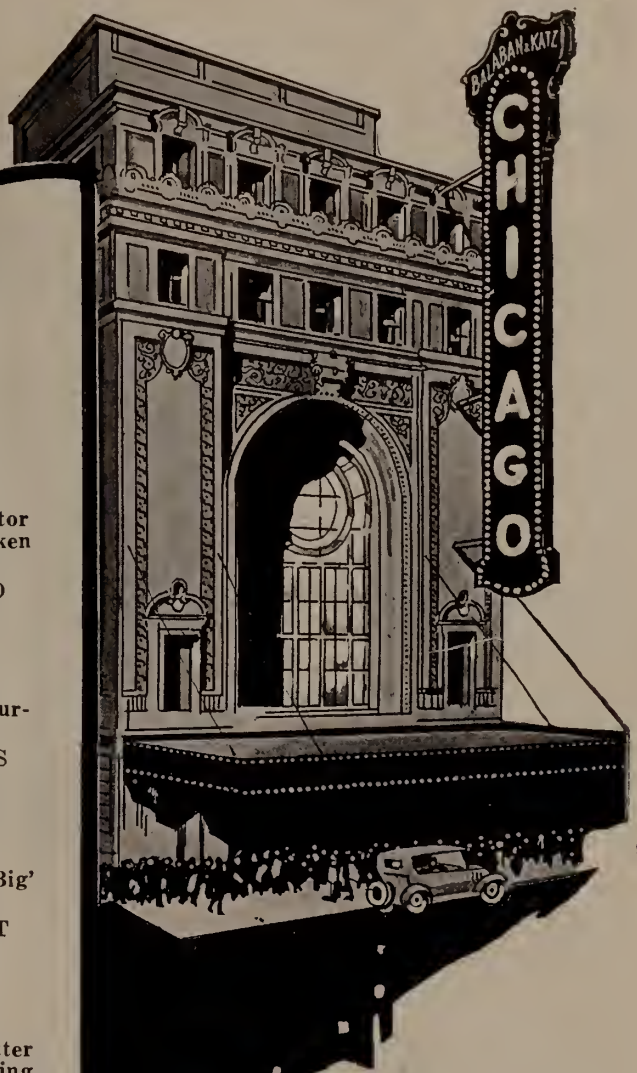
ACQUITTAL"

for their wonderful Picture Palace

THE CHICAGO

with **CLAIRE WINDSOR, NORMAN KERRY,**
Barbara Bedford and Richard Travers

The Chicago Theatre, in which "The Acquittal" scored its Chicago triumph, is one of the most beautiful amusement palaces in the world devoted to the art of the cinema.



"Holds the spectator spellbound!"

"A gripping, intense mystery, so dramatic it holds the spectator spellbound. Not only creates all the impressions of the spoken play, but magnifies them to the 'nth power."

THE WASHINGTON HERALD

"In a class by itself!"

"In a class by itself. As for its entertainment value, it furnished the maximum."

THE WASHINGTON TIMES

"Big in every sense of the word!"

"Gripping, enthralling mystery. An astounding climax. 'Big' in every sense of the word."

THE WASHINGTON POST

"A perfect picture!"

"What a perfect picture of its type is 'The Acquittal'! Better than any of the stage mystery dramas. Keeps you guessing every minute."

Polly Wood, CHICAGO HERALD and EXAMINER

"Tremendous wallop!"

"Every wallop in it—and the final one is tremendous — has been faithfully transferred to the screen."

LOS ANGELES TIMES

"A whale!"

"A whale of a real picture. Don't miss it."

MILWAUKEE JOURNAL

From the sensatinoal COHAN & HARRIS production of the play by RITA WEIMAN

ADVERTISED in THE SATURDAY EVENING POST

ONE OF THE BIG TEN

presented by

CARL LAEMMLE

UNIVERSAL SUPER JEWEL

Directed by Clarence Brown

Service Hints For Hoot Gibson's Late

Scene from "THE THRILL CHASER"
Starring HOOT GIBSON A UNIVERSAL GIBSON PRODUCTION

Two-column Scene Cut

THE PLOT

OMAR K. JENKINS' only inheritance from an eccentric father is a copy of the Rubaiyat of Omar Khayyam. Only one of the verses conveys any meaning to him: "A book of verses underneath a bough, a loaf of bread, a jug of wine and thou."

He is reading it under a tree when he finds himself face to face with the "thou" of his dreams. They strike up an immediate friendship over the book of poems, when suddenly the whistle from the locomotive warns them her train is about to start. He aids her in making the train, riding alongside the moving cars and passing her from his horse to the platform. He has forgotten to get her name.

Omar goes to Los Angeles and begins to haunt the studios. At Universal City he finally gets within the gates as an extra man. Here he meets all the celebrated stars and directors on the lot in a series of highly diverting comedy situations and scenes.

Omar gets one more chance at the studio. He is engaged to double for a young star who is playing an Arabian role. Among the visitors at the studio on this day are three mysterious foreigners, who watch proceedings from the side lines. They are Sheik Ussan, head of a desert tribe in Arabia, and his daughter Olala, and Prince Ahmend. Omar is engaged to return to Arabia with the old sheik and his daughter and "double for" Prince Ahmend until such a time as Prince Ahmend feels like coming over himself.

This arrangement leads to many amusing and thrilling climaxes in the struggle between the fake Prince Ahmend (Omar) and the villainous Abdul Bey for possession of both the throne and the girl. When Abdul Bey is at last defeated and Omar and the girl are thinking of picking out a nice flat on Euphrates Avenue, Prince Ahmend returns and gums up everything. But a clever ruse on the girl's part leads to a happy and highly romantic solution.

THE HERALD

OMAR K. JENKINS, cowboy, dreamer and student of Omar Khayyam, sat beneath a tree, but not in the wilderness. He read much about "Thou."

"Thou" appeared, a young lady taking a look at the scenery while the train she was on was delayed. The train started. Omar put her on his saddle and caught the train.

Why couldn't he do it in the movies? Three thousand bucks a week was what another ex-cowboy was drawing down. Omar could ride a horse just as slick as any of them.

He made up his mind to do it. He went to Universal City, California.

"The Last Days of Pompeii" was being filmed, with Hobart Henley directing Reginald Denny and Laura La Plante. There were many other companies, but Omar got a job carrying a mean spear in this one at three bucks a day. It was when his spear and the rope which was to bring about the destruction of the Roman palace got mixed up that Omar's career began. He tugged on his spear. The rope had been put there for a certain use at a certain time. Omar neglected to consider this, and Pompeii crashed.

There was one extra that day who wasn't popular. He certainly wasn't on the way to stardom. Not at Universal City, anyway.

"The Thrill Chaser," Universal-Hoot Gibson special production, directed by Edward Sedgwick, coming to this theatre next....., tells the most amusing story of motion picture life ever screened.

CAST

OMAR K. JENKINS
HOOT GIBSON

Olala Ussan.....Billie Dove

Sheik Ussan.....James Neill

Prince Ahmend
William E. Lawrence

Lem Bixley.....Bob Reeves

Rudolph Bigeddo....Gino Gerrudo

Abdul Bey.....Lloyd Whitlock

And Greatest—"The Thrill Chaser"

EXPLOITATION

A HOOT GIBSON Production — need more be said? This is a real thriller following after those Gibsons that have brought more laughs to your public than some of the comedians who are supposed to be at the top of the laugh list. It is a picture that is full of exploitation—one that will clean up for you—exploit it all over your town. A few suggestions:

Police Tie-Up

A "Thrill Chaser Week" — tie-up with the local police authorities to prevent speeding in the city limits, to check reckless drivers and in every way stop the careless manner in which automobile owners drive in your city. Have the police department put up signs reading as follows:

"THRILL CHASER WEEK"

We are out to get the driver who chases thrills. In doing so he endangers human life. Co-operate with your police department. Watch signals, Be careful at street crossings. Look out for the children. You will be the sufferer if you insist on being a "THRILL CHASER"

Newspaper Heading Tie-Up

See if you can't make arrangements with your local newspaper to use the following heading on the sport page or the theatrical page:

"This Page for THRILL CHASERS.' Read it for THRILLS."

You will probably be able to sell the paper on the idea of giving you this publicity if in return you make arrangements for a double truck of advertising with the local merchants.

Double Truck Ad

Get in touch with the local merchants, sell them on the idea of a double truck ad in the leading paper of your town. Your ad to be in the center of this truck or flashed across the top of the page in streamer form.

The following are suggestions for title tie-up lines for the merchant to use in his ad:

Clothing Merchant — "You don't have to be a 'Thrill Chaser' if you buy your suit here. The cut and quality as well as a reasonable price will thrill you."

Butcher—"You can't be a 'Thrill Chaser' like your forefather and get the thrill that he got when hunting the game that was to make the Sunday dinner, but you can be sure you are getting as fresh cuts and just as fine quality meat at reasonable prices at this store."

Street Stunt

Dress a man in Oriental and Western garb. Have him wear a mandarin cloak, a mandarin hat and then a pair of cowboy leather chaps for trousers. This man to go through the streets of your town with a sign:

Scene from "THE THRILL CHASER" Starring HOOT GIBSON A UNIVERSAL GIBSON PRODUCTION

One-column Scene Cut

"They say 'East is east and west is west and never the twain shall meet.' But I have brought them together! It is a 'Thrill Chaser' thing to do, but I have done it. Go to the Strand Theatre (dates) and see how it's done."

Throwaway Card

Play up the star angle. Let the public know that some of the leading stars of the screen as well as some of the biggest directors in the business are in the picture—all players with Hoot Gibson. The card to read:

Hobart Henley directed: "A Lady of Quality," "The Flirt" and other big pictures. He is an actor in "The Thrill Chaser."

King Baggot directed: "The Darling of New York," "Human Hearts" and "The Kentucky Derby." He is just an actor in "The Thrill Chaser."

Reginald Denny, the hero of "The Leather Pushers" and "The Kentucky Derby," is in "The Thrill Chaser."

There are many more. To tell you would be to take thrills away from you—to see "The Thrill Chaser" will give you thrills. Strand Theatre (dates).

AT A GLANCE

TITLE—"The Thrill Chaser."

BRAND—Universal-Gibson Special.

STAR—The inimitable Hoot Gibson—like no other man on the screen—remember "Blinky," "Out of Luck" and "The Ramblin' Kid."

SUPPORTING PLAYERS — Billie Dove, frequently featured herself in big productions; James Neill, William E. Lawrence, Lloyd Whitlock, Bob Reeves, Gino Gerrudo, and the famous celebrities seen at work in the studio: King Baggot, Hobart Henley, Mary Philbin, Norman Kerry, Reginald Denny, Laura La-Plante, Edward Sedgwick and others.

DIRECTED BY — Edward Sedgwick, who made the above mentioned successes and many other screen hits of the first water.

STORY BY — Edward Sedgwick and Raymond L. Schrock — the team which collaborated in "The Gentleman from America" and other fine screen plays.

SCENARIO BY—E. Richard Schayer.

TYPE OF STORY—Romantic comedy drama of adventure and life in the movies.

PHOTOGRAPHY BY — Virgil Miller.

AD. PUNCHES

1—Hoot Gibson as the star—the one western hero of the screen who has been successfully transferred to other types of stories—and who in this picture has a surprise role.

2—Billie Dove as the leading woman she has been featured in many high class pictures—Lloyd Whitlock, James Neill, William E. Lawrence and other popular players in supporting roles.

3—The moving picture atmosphere—the hero is a cowboy who enters the pictures as an "extra man"—the actual filming of pictures is shown in detail and with all the humorous angles.

4—The appearance in an important sequence of King Baggot, once the idol of the early screen audiences when he was the leading star of the screen—now a director hiding his personality behind the faces of his actors—he is shown directing—

5—Mary Philbin and Norman Kerry, the two who played the lovers in "Merry Go Round" and won the world's applau e.

CARL LAEMMLE presents

HOOT

in the actionful Romance of a Yankee Cowboy abroad

The Thrill Chaser

written and directed by
EDWARD SEDGWICK

Intimate Glimpses of a dozen of Your Favorite Stars

UNIVERSAL GIBSON PROD

GIBSON

What Exhibitors say about Hoot Gibson

"You can't go wrong with Hoot's pictures!"
MAJESTIC THEATRE, Greenfield, Tenn.

"Hoot is a big favorite!"
OGDEN THEATRE, Ogden, Utah

"This star always pulls them for me!"
EAGLE THEATRE, Baltimore, Md.

"Hoot is a favorite here!"
SQUARE TOWN THEATRE, Brooklyn, Mich.

"All Gibson's pictures please!"
GRAND THEATRE, Marked Tree, Ark.

"He seems to please better each time!"
OLYMPIC THEATRE, Bellaire, Ohio

"They all like Hoot!"
LYRIC THEATRE, Neihart, Neb.

UCTION *Advertised in the Saturday Evening Post*

Century comedies

make a trail of never-ending laughs!

"Consistently excellent every week in the year. Please the majority of audiences."
—Grand Theatre, New York

"Best two-reel comedies I have ever shown in my theatre."
—U. S. Theatre, Cleveland, O.

"We say CENTURY in our advertising. The name means additional business."
—Grand Thea., Fairbault, Minn.

ADVERTISED in THE SATURDAY EVENING POST

CONSISTENTLY GOOD

Released Thru UNIVERSAL

WITH THE CRITICS

Hugo, Laemmle and Lon Chaney Share Honors at the Academy

By ROBERT GARLAND

IF Victor Hugo were alive today, would he take off his hat to Carl Laemmle's screen version of "The Hunchback of Notre Dame"? I'll say he would! The motion picture on view nowadays at the Academy of Music is an improvement over the book from which the story has been adapted. M. Hugo's classical melodrama has always impressed me as a glorious conflagration all but swamped beneath a tidal-wave of words. The movies have retold the story properly.

It is difficult not to over-write where "The Hunchback of Notre Dame" is concerned. It's a big picture, handled in a big way. Beginning with the massive settings of the cathedral and ending with the tumultuous mobs rushing tumultuously here and there, there is something epic about the undertaking. Carl Laemmle's masterpiece sweeps you along with a dash that is irresistible. Memories of the film-play at the Academy will remain with you for many a movie-going day.

After refreshing my mind by a look through the original Hugo narrative, I am certain that the changes which have been made are for the better. The book is too self-consciously horrific. The picture, however, opens exactly as the story opens—with the Festival of Fools in front of the Cathedral of Notre Dame. But, on the screen, Esmeralda is honorably beloved by Phœbus and there is a happy ending, with a marriage instead of a hanging.

What is more, many of the sins of the Archdeacon have been transferred to a half-brother to Dom Claude, known as Jehan. This renegade assumes all the wickedness of Dom Claude, who remains as pure in spirit as he is in appearance. This, to my mind, is as it should be. Neither does the Esmeralda at the Academy discover that her mother is the mad woman who jeered at her. M. Hugo owes Mr. Laemmle a vote of thanks for the humanization of a much-too-inhuman narrative.

Much has been written of the Hunchback of Lon Chaney. It has been called "superb," "masterly" and goodness knows what else that is complimentary. Speaking altogether personally, I find it too repulsive to be entirely effective as a piece of artistry. The horror and the make-up have been laid on just a bit too thick. The leading character of the Academy's current film strikes me as being more make-up expert than actor. However, I may be wrong. Quite frequently I am.

The Esmeralda of Patsy Ruth Miller is altogether charming and satisfactory. Hugo himself could have craved no more beautiful and appealing heroine. Ernest Torrence is a fair-to-middling Clopin. Raymond Hatton makes the most of the footage alloted to Gringoire. Tully Marshall is a fleeting Louis XI. Nigel de Brulier plays the spiritualized Dom Claude, Gladys Brockwell the lunatic Godule. The settings are magnificent, the mob scenes remarkable, the photography beautiful.

"The Hunchback of Notre Dame" is different from anything the movies have done before. Horror, beauty and interest have been fused into an unforgettable photodrama.

ACADEMY OF MUSIC—"The Hunchback of Notre Dame," from Victor Hugo's "Notre Dame de Paris;" scenario by Edward T. Lowe; directed by Wallace Worsley; a Universal picture.

CAST.

Quasimodo	Lon Chaney
Clopin	Ernest Torrence
Esmeralda	Patsy Ruth Miller
Phoebus	Norman Kerry
Mme. De Gondelaurier	Kate Lester
Jehan	Brandon Hurst
Gringoire	Raymond Hatton
Louis XI	Tully Marshall
Dom Claude	Nigel de Brulier
Monsieur Neufchatel	Harry L. Van Meter
Godule	Gladys Brockwell
Marie	Eulalie Jensen
Fleur de Lys	Winifred Bryson

(*Baltimore American*)

Thrills and Suspense Crowd Mystery Play

"THE ACQUITTAL"

A Universal production, directed by Clarence L. Brown.. Presented at the Chicago theater. The cast:

Madeline Ames	Claire Windsor
Robert Armstrong	Norman Kerry
Kenneth Winthrop	Richard Travers
Edith Craig	Barbara Bedford
Andrew Prentice	Charles Wellsley
Carter Ames	Frederick Vroom

Claire Windsor, in "The Acquittal," showing at the Chicago.

All the amateur detectives and embryo Sherlock Holmes are wending their happy way to the Chicago theater this week to see "The Acquittal" and test their powers of ferreting mysteries by solving the question of who killed Andrew Prentice.

And they are finding it a tricky problem of elimination, for here is one of those rare pleasures—a mystery story which really mystifies.

They have you all excited from the very beginning of this picture, for it starts right out with a big church wedding, and just as the minister says those solemn words, "If anyone knows just cause why this man and this woman should not be joined in holy wedlock let them speak now or forever after hold their peace," up jumps a young man and declares the wedding must be stopped. This man should not be allowed to marry this woman.

And that is only the beginning of the thrills. This flying start is closely followed by the trial scene. The story of the murder itself is worked up entirely through the testimony at the trial and so here those usually stupid, draggy trial scenes of pictures are metamorphosed into the most vitally interesting part. As one after another of the people who might know something of the murder of Andrew Prentice are called to the stand they each tell a little more of the murder story, so it is dealt out to you in teasingly small bits and you are all worked up and left with many clues, but no really guilty person, for Kenneth Winthrop, the foster son, who has been first accused on circumstantial evidence, is quickly exonerated.

Then begins the process of trying to find the guilty person and you vacillate from one to another. You are in a constant state of indecision, and become so intensely interested that nothing matters but finding out how and by whom the murder was committed. As the story proceeds with new and unexpected angles constantly developing you are baffled, teased along, worked up to a high pitch of excitement.

"The Acquittal" is the screen version of George M. Cohan's stage play, so you who saw the play will remember the ending, but for you who have not I foresee a thrilling time ahead—and a surprise when the swiftly moving scenes bring you to the big climax and confession of the murder. Even this confession is told in a new and different way and scores another work of merit for this most mysterious mystery play we have seen in some time.

The story is developed by a cast of players who enter enthusiastically into their rôles and give a most satisfactory performance.

(*Chicago Evening Post*)

Get your patrons for the

Carl Laemmle will soon present

PETE MORRISON

"THE GALLOPING ACE"

in

The Fastest Western Ch

THE CHOS

Directed by JAY MARCHANT ◇ Adverti

set thrill of their lives!

UNIVERSAL, in "The Ghost City," set out to make the fastest, most thrilling Western Chapter Play exhibitors ever had the opportunity of booking—and succeeded! Just wait until your patrons have had the thrill of watching dashing, fearless Pete Morrison, favorite of all lovers of Western outdoor romance, gallop through the tingling thrills of this smashing continued feature. You will agree that he has well earned his name of "The Galloping Ace"—and you will also agree that "The Ghost City" is an ace among Chapter Plays for your box office! Make your dates NOW!

apter Play Ever Made!

T CITY

d in THE SATURDAY EVENING POST

Universal's Saturday Evening Post Advertising Means Additional Receipts for the Exhibitor

Watch This Column

Priscilla Dean Coming in "White Tiger"

The real PRISCILLA DEAN—the fiery, impetuous PRISCILLA DEAN is again evident in *"White Tiger,"* a tense melodrama and love-story of the underworld, produced by Universal under the direction of Tod Browning, and backed with an excellent support which includes MATT MOORE, WALLACE BEERY and RAY GRIFFITH.

PRISCILLA DEAN

There is some remarkable acting in *"White Tiger"*—situations that call for the best there is in this galaxy of stars, and I will leave it to you to judge how they acquit themselves. After all you are the judges that count, and I don't want to anticipate your verdict. But I do want you to see the picture.

* * *

Here are some other pointers which I think worth while: See HOOT GIBSON in *"The Thrill Chaser,"* BABY PEGGY in *"The Darling of New York,"* the new series of *"The Leather Pushers,"* JACK HOXIE in *"The Red Warning"* and PETE MORRISON in *"The Ghost City."* Even more important is VIRGINIA VALLI in *"A Lady of Quality,"* and *"The Hunchback of Notre Dame,"* now playing in the principal cities.

* * *

I think it will be wise if you will keep in telephone touch with your favorite theatre and induce the manager to let you know when these pictures are coming. I promise you that Universal will never disappoint you. Just remember that you can't see all that is best in pictures unless you see Universals.

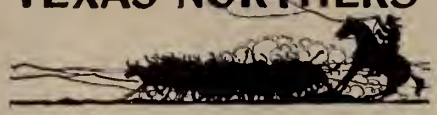
Carl Laemmle
President

UNIVERSAL PICTURES

"The pleasure is all yours"

1600 Broadway, New York City

TEXAS NORTHERS



By JACK MEREDITH

HOWDY, folks! Say, I reckon as how you all hain't heard that—"A Lady of Quality" is to make her debut at the State Capitol just prior to Thanksgiving. The idea being to give our lawmakers something to be thankful for.

Ben Cammack and our good friend Non Binion of Lufkin, Texas, got together recently on Universal's Big 10, also a solid Universal week. This is what we term "picking them and placing them."

Our friend "High Hat" Harry Gould, foreman of the Hippodrome outfit at Cowtown, sure looks right pert in his new sombrero. He claims to be riding 'em slick now, as his hooks got all messed up with a soda fountain chair while he was elucidating "A Chapter in Her Life" to one of the "drug store rangers."

Say, folks! I just saw Hoot Gibson's latest, "The Thrill Chaser," and the sport that has his rope on this one is sure a lucky hombre. It has "Hollywood," "Knighthood" and "Robin Hood" all rolled up inside of it, with some real western riding to boot. My only regret is that it was not released as a Jewel—yes, we have heralds.

Bill Paschall has moved from El Paso to Dallas and has been designated manager of theatres for L. Dent.

Bill is the official "lemon extract-er" of the southwest, where he goes, the lemon ain't.

Our heavy hitter, Jack Petit, has swapped horses with our top-hand Hira Hall, so the exhibitors of San Antonio and Houston territories will hear "something different" sung in a new key.

Manager Eppstein, owner of the three largest houses at Laredo, Texas, was in town today. It is reported that he had a date with "A Lady of Quality."

How are you all coming with your press sheets? Huh—sure, we have 'em! Just holler and Uncle Sam will do the rest. Say, those new heralds we got are humdingers—you ought to use plenty.

Ben Cammack, one of the pinch hitters on our team, reports that the exhibitors are taking advantage of our "Big U" boys. He claims it is getting so bad that a Universalite can't visit an exhibitor for a yarn fest without having all his service taken away from him. I'll bet that makes the boys sore. Come on you 100 per cent. Universalites—join the crowd!

Tom Clemmons of Beaumont is a bear cat when it comes to fronts and exploitation. Everything goes, he says, and we believe the "evidence." Everything from banners on high to a funeral and the corpse burial. Tom has promised to go himself one better on "Merry Go Round," so you all have a treat in store for you.

Mr. Cole of Marshall was among those present recently. It is our belief that he put into circulation at the Fair, the profit he anticipates from the showing of "Merry-Go-Round."

The writer intends to assist you in increasing said profit, friend Cole.

The past week was spent in Port Arthur, on "Merry-Go-Round," where efficiency is the watch word of the Holton family and their staff, and, it might also be added, hospitality. The writer enjoyed renewing the acquaintance of Mr. Taylor and regretted being unable to await the arrival of Mr. Walker.

Ross Dorbrandt and his brother, W. C., dropped in last week. We believe they registered.

Folks, I had a letter from a buyer in New York—get that word "buyer"—and he claims that every word of praise accorded "The Hunchback of Notre Dame" is gospel, and as he intends to back his praise with real jack we can bank on his sincerity. Well, so long.

DAVID TORRENCE PLAYING IN HOOT GIBSON PICTURE

Character Actor Cast in Difficult Role of Jonathan Butts in "Courtin' Calamity"--- Edward Sedgwick to Direct Sister Josie, Leading Lady to Popular Universal Star

DAVID TORRENCE, master of dominating characterizations such as the chief figure in "The Power of a Lie" and the rich man in "Tess of the Storm Country," has been cast in the role of Jonothan Butts in William Dudley Pelley's story, "Courtin' Calamity," which the Universal Pictures Corporation now is filming as a starring vehicle for Hoot Gibson.

"Courtin' Calamity," which gives Gibson the most human role of his career, will be a Universal-Gibson special feature of elaborate type. The role for Torrence is that of the hero's father, owner of a great foundry and a colossus of finance. The hero, Clarence Elwood Butts, is as delicate as an orang-outang and in as poor health as a champion athlete, but he persuades his father that he can't work in the foundry and keeps up the bluff for years. Torrence and Gibson as father and son, should be an interesting combination on the screen.

"Courtin' Calamity" is full of the subtle humor of real life. Raymond L. Schrock adapted it, E. Richard Schayer prepared the continuity and the leading woman opposite the star is Josie Sedgwick, a popular screen player and a sister of Edward Sedgwick, directing this picture, and of Eileen Sedgwick, Universal chapter-picture star.

CLEVELAND CHIPS

WALTER READE, theatrical czar of Asbury Park, Long Branch, Trenton, Plainfield, New Brunswick and other towns in New Jersey, and also successful operator of Reade's Hippodrome here, was loud in his praise of "Thundering Dawn," the current attraction of the Hip. "The critics didn't like 'Thundering Dawn'," quotes Walter, "but what an audience picture it has turned out to be!

"That's what we want," continued Magnate Reade, "audience pictures, and Universal certainly has learned the trick of turning them out in a manner to please the audience." Mr. Reade was one of the first exhibitors to use Universal pictures in the early days at the Savoy Theatre, New York, that he still operates. He used to use six reels daily right out of the can and it was not an unusual thing for the performers in the pictures to come to the Savoy to see the pictures for the first time.

One of the most successful theatrical managers in the country today, Mr. Reade attributes his success to the fact that he kept pace with Mr. Laemmle and kept his ear to the ground and, as he expresses it, "We rode to success together." He is a staunch Universalite and is seconded by Manager Wm. Raynor of the Hippodrome, whose confidence in Universal products have enabled him to smash all box-office records with Universal features.

There are rumors of three weddings in the local office and one of the grooms-to-be has something to do with the money handled in the office. Like "The Acquittal," we cannot tell more of the plot.

Liberty Theatre, Youngstown, established a new box-office record with "Merry Go Round" last week and excellent business was the rule during the entire engagement of this wonder-picture.

"Merry Go Round" Broke All Records

[TELEGRAM]

Pittsburgh, Pa., Sept. 18, 1923.

Universal Film Exchange, Inc.,
1600 Broadway, New York, N. Y.

Virginia Theatre, Wheeling, positively broke all records with "Merry Go Round," week Sept. 3d, doing largest business in history of theatre.

E. L. RIFE, Manager.

"All Good!"

says C. L. Brown, Paramount Thea., Elizabeth, La.

"You can't go wrong!"
says Mr. Brown

"Clean fun! Got a better hand than many two-reelers!"
Fad Theatre, Brookings, S. D.

CARL LAEMMLE
presents

NEELY EDWARDS
and
BERT ROACH
in

UNIVERSAL
ONE REEL COMEDIES

Watch for

Neely Edwards *in*	Bert Roach *in*
HIS SCHOOL DAZE	The RESTLESS REST
THE IDEA MAN	NO PARKING ALOUD

"Thundering Dawn" Does Phenomenal Business In Columbia, Seattle, Due To Exploitation Tie-ups

THUNDERING into Seattle with the biggest business the Columbia theater has had since "Merry-Go-Round," "Thundering Dawn," Universal super-Jewel —and one of Carl Laemmle's Big 10—thundered through a big two weeks' run at the Columbia.

Robert W. Bender, manager of the Columbia, started the campaign with heavy advance advertising and publicity, featuring "Thundering Dawn" as the first Universal super-Jewel since "Merry-Go-Round," J. Warren Kerrigan of "Covered Wagon" fame and Anna Q. Nilsson, a favorite screen star in Seattle.

A three-column hand drawing, colored, of Miss Nilsson was planted with the *Seattle Daily Times* for the first page of its Society, Clubs and Amusements section on Sunday, October 21.

In his advertising and news stories, Bender played up the mighty melodrama angle of "Thundering Dawn," hooking it up with the lure of tropical Java. Lines about Lullaby Lou and the Honkey Tonk helped to bring in the fans.

The city was well covered with one and three sheets. The theater's regular twenty-four sheet boards advertised the picture for a week before the opening. Attractive stills of Kerrigan and Miss Nilsson and window cards were placed in prominent windows downtown.

It was hard for movie-shoppers to pass by the Columbia's attractive lobby. On the sides of the lobby a color-wheel gave motion to the water on cut-outs of Standish and Mary in the midst of the storm. Bright flashes of light vividly created the effect of lightning on both sides of the lobby. On the top of the box office a cut out of a big sun, covered with scrim, and cut-outs of Kerrigan and Nilsson were arranged. Behind this alternative flashes of light gave added attention value. Plenty of attractive stills on the lobby easels helped to sell the picture to those who were stopped by the lobby's attention value.

Special stories and pictures on Anna Q. Nilsson, J. Warren Kerrigan and Winifred Bryson were used by the daily and Sunday papers during the run of the Universal-super-Jewel. Stories and pictures of Miss Bryson as "the prettiest vamp" in the movies in the rôle of Lullaby Lou were easily placed in two papers.

Through the last day of the picture's big run, the mighty melodrama and tropical Java angle continued to draw patronage for "Thundering Dawn," according to Mr. Bender.

A tie-up which scored a beat on every other amusement house in Seattle, was made for the Columbia theater when its manager, Robert W. Bender, secured the services of the Navy Band of the U. S. S. Idaho for two concerts on Navy Day, October 27, during the run of "Thundering Dawn" at the Columbia.

Several days before Navy Day, Bender got in touch with Ralph Hall, head of the American Legion and in charge of Seattle's Navy Day celebration, and made arrangements to have a Navy Day program at the Columbia. They called on Commander Conn of the U. S. S. Idaho, in Seattle's harbor for the celebration, and through him, secured the services of the band. The Columbia's Navy Day program included brief addresses to its audiences by Commander Woods, assistant commandant of the 13th naval district, and a short reel on navy life, secured through J. R. Elsey, chief yeoman, in charge of Seattle's navy recruiting station.

Two concerts at the Columbia, a radio concert and a concert at the Navy Day meeting of the Chamber of Com-

merce were the only appearances the Idaho's big twenty-two piece brass band made while in Seattle.

The Columbia's Navy Day program resulted in additional advertising and publicity for the navy (the purpose of the Navy Day celebration) and in much good newspaper publicity for the theater. The Columbia's program was given in all Navy Day news stories and special stories of the band concerts were placed on the papers' movie and amusement pages.

N. Y. Legislator Studies Pictures

MAKING a study of film production for guidance in future censorship legislation, J. Douglas Robinson, member of the New York legislature, famous big game hunter and brother-in-law of the late Theodore Roosevelt, passed several days at Universal City, examining the studio censorship department, consulting directors and observing means by which producers endeavor to eliminate censorable features before issuing their pictures.

He consulted at length with William Koenig, business manager, and Henry Woodhouse, the studio censor, who passes on each picture before it is issued, censoring it in production to forestall future complications. Woodhouse has the only department of this kind in Hollywood. Koenig, a former theatrical manager, explained the exhibitor's view of censorship to the New York lawmaker.

"I understand the film viewpoint for the first time," said Robinson, following his investigation, "and realize that the producers are anxious to make pictures that need no censorship. I shall approach the new censorship legislation with a much clearer knowledge as a result of my visit."

The lawmaker made the visit on his return from a big game hunt to Alaska. He was accompanied by his son, Douglas, J. L. Stack, Chicago millionaire, and also a noted big game hunter and J. B. Duffy, general passenger agent of the Santa Fe Railroad, an old friend. The New York visitor has passed some months at Telegraph Creek, in upper Alaska, hunting bear. He bagged several notable specimens which are to be given to the New York museum.

(*See picture on page* 11)

International News No. 92

Mitchel Field, L. I.—Daring army flyers in greatest Air Carnival. Scores of planes in thrilling exposition of aviation progress.

Dusseldorf, Germany—French troops halt riots in Rhineland. Patrols and armored cars awe German crowds after new riots over Republic in occupied area.

Interesting Snapshots from the News of the Day—Hollywood, Cal.—Introducing the latest aspirants for movie honors—trained parrots.

Oakland, Cal.—More ducks than ever before flock to Lake Merritt this year—where the law won't let hunters harm them.

Berlin, Germany—Germany's latest is the walking radio station.

New York City—Greatest ships of war and peace are neighbors. Leviathan and Colorado together for first time, present striking sight.

International News No. 93

Princeton, N. J.—Harvard and Princeton in thrilling gridiron battle. Crimson wins by 5-0 after sensational struggle before vast army of fans.

Interesting Snapshots from the News of the Day:

Chicago, Ill.—New fireproof suit is tried out and seems to stand the test of smoke and flame. 1—The American Red cross Roll Call begins—with President Coolidge first to respond . . . Washington, D. C.

Arlington, Va.—President and Mrs. Coolidge pay tribute to America's Unknown Hero.

"This is the stuff the public wants!"

wires A. D. BAEHR, Crystal Theatre, Detroit, Michigan

"PLAYED 'THE RAMBLIN' KID TO the biggest Sunday business in two years," continues Mr. Baehr. "Wonderful production! This is the stuff the public wants Gibson in. Give us more like it."

"GET BACK OF THIS ONE. THERE IS REAL money waiting for you. Ran four days to capacity. Going to shoot the next one for a week."
—G. E. Williams, Olympic Theatre, Buffalo, N. Y.

"BEST RECEIPTS SINCE 'MERRY GO ROUND'! One of the snappiest, best-liked audience pictures we have shown. Will undoubtedly establish Gibson as a box-office attraction in this theatre."
—Columbia Theatre, Portland, Ore.

"MADE GOOD ON EVERY PROMISE. WILL meet with success wherever shown. I recommend it to any exhibitor."
—Louis Rosenzweig, Victoria Theatre, Greenfield, Mass.

Directed by EDWARD SEDGWICK

from the novel by E. W. BOWMAN

UNIVERSAL GIBSON PRODUCTION

"THE STEEL TRAIL"

Universal Chapter Play

Co-starring WILLIAM DUNCAN and EDITH JOHNSON

No. 12—"The Tottering Bridge"

JUDITH sees Bruce hurled over the falls and hauls him from the pool at the bottom by means of a lariat. Accompanied by Helen, they set out for a small sawmill at Cascadel to obtain ties. Ralph tips off Zabel and his gang, who manage to get there first and twist a rope around the water-wheel to sabotage the machinery.

Judith's foot gets caught in the rope and, despite the efforts of Helen and Bruce, she is dragged towards the revolving saw. Bruce manages to throw his weight against the mill-wheel and stop the works until Helen can release Judith. Bruce and Judith set out on foot towards Cascadel. They are crossing a narrow, flimsy footbridge suspended hundreds of feet in air, when Zabel's men come and saw down a tree which falls across the suspension bridge, cutting it in two.

"BEASTS OF PARADISE"

Universal Chapter Play

Co-starring WILLIAM DESMOND and EILEEN SEDGWICK

No. 7—"The Deluge"

FALLING into the alligator pool, Phil has a hard fight with the huge mammal before he finally rescues Helen and himself. He hides Helen in Tila's hut and goes to Marie's house to find the code book.

He manages to secure it, but is detected in the act by Marie. She attempts to win him over to her plan of all of them sharing the gold, but Phil is obdurate and will listen to no other arrangement except that the gold be returned to the government. Clegg comes in at the moment and, after a hard battle with Phil, gets away. He meets Tila in the tunnel and gives her the book to give to Helen. He is then captured by Clegg's men and, at the order of Marie Verne, is taken to the old cistern and tied hand and foot and dropped in.

In her hut, Tila tells Marie that she can probably effect Phil's release by going to the tavern that night. She disguises herself as a dancer and, after pleasing many of the rough men with her dancing, is just about to talk to Big Jack when she is discovered by Marie and unmasked. They are about to carry her off when a fierce tidal wave that has been brewing for some time strikes the settlement and engulfs all the buildings in its path.

"BEASTS OF PARADISE"

Universal Chapter Play

Co-starring WILLIAM DESMOND and EILEEN SEDGWICK

No. 9—"Ship Aflame"

IN the fight between Phil and Joe Clegg to establish leadership of the "Cyclops," the men climb up the rigging to a place far aloft and there fight until they both fall into the sea. Big Jack sees him and throws a rope. Clegg has been pretty badly knocked out and were it not for Phil he would have drowned. Once more on board the ship Marie orders Phil put adrift in a smallboat, but Clegg says no! Phil saved his life and he stays on the ship. This angers Marie and so in the night she has several members of the crew, loyal to her, take Phil and put him in the dory, which they cut loose. Helen sees Phil in the little boat just as he is drifting away and, jumping overboard, swims to him.

In a few hours they are picked up by Phil's tug, "The Eagle," which has been following. By putting on full

"I advertised this comedy above my feature and I was justified in doing it. I had a packed house, gave satisfaction and every one was pleased."

S. C. Clayman,
Yale Theatre,
Bartlesville, Okla.

"Opened New Rex Theatre with a Gump comedy. It was a knockout. That's what I call real comedy. Please make some more."

E. Hoefer, Sheboygan, Wis.

"A PACKED HOUSE!"

YALE THEATRE, Bartlesville, Okla.

CARL LAEMMLE presents

The GUMPS

SOLD IN A SERIES OF 12
RELEASED ONE A MONTH
TWO REELS EACH

UNIVERSAL

From the famous cartoons by Sidney Smith • Directed by Norman Taurog
Samuel Van Ronkel Production

steam ahead they manage to come abreast of the "Cyclops" and a terrible battle is soon raging. Phil is knocked into the hold where one of the crew has just put a lantern. This is overturned and a fire started. Phil battles among the flames against great odds and is finally left senseless on the floor with the flames rapidly licking their way to him. In the meantime Marie has seen the predicament of the ship and jumped aboard "The Eagle." With a small revolver she makes her way to the bridge and the tug steams away from the big ship. Helen has been looking for Phil and finally locates him in the hold. She tries to lift him, but is so weak herself that she collapses at his side the while the flames continue to rage about them.

"BEASTS OF PARADISE"

Universal Chapter Play
Co-starring WILLIAM DESMOND and EILEEN SEDGWICK

No. 8—"The Mutiny"

THE deluge brings Phil to the cistern top, where he is rescued by Tila. Marie takes Helen aboard the ship to seek the gold in Tibura. Phil swims to the ship and hides aboard, where he is discovered and put to work. A fight with the mate results in both of them being put in irons, despite Helen's plea for Phil.

The crew mutinies and a general fight takes place. Clegg and Phil, leaders of the rival factions, engage in combat. They fight furiously up and down the deck. Phil pursues Clegg up the mast and they grapple on the cross-spars. Phil is getting the worst of it when, by a sudden lunge, he manages to dislodge Clegg. Clegg grabs at Phil's throat and they both hurtle down to the deck a hundred feet below.

"NO PARKING ALOUD"

One-Reel Universal Comedy
Starring NEELY EDWARDS

NERVY NED, unceremoniously thrust into taking charge of a baby parking station outside a department store, has left on his hands a dozen infants and carriages when the children's mothers decide to stay all night in the store to await a bargain sale starting the following morning. Lining up the carriages, he wheels the "infantry" battalion to his home, of which the youngsters soon make a shambles.

He is seen by two detectives who think him a notorious kidnapper. The mothers, suddenly recollecting their children, break down the store's doors and wildly look in vain for their young hopefuls. Led by a policeman, they track the carriages to Ned's now thoroughly wrecked home and reclaim their children, to Ned's great relief.

"Most Exciting!" writes The HUDSON THEATRE Rochester, N.Y.

"William Duncan's every appearance was greeted with cheers. We played to over two thousand kiddies at a matinee."
—Lyric Theatre, E. St. Louis, Ill.

"Most exciting! Book it."
—Hudson Theatre, Rochester, N. Y.

"Greatest continued picture ever made."
—Whitehouse Theatre, Milwaukee, Wis.

CARL LAEMMLE presents
WILLIAM DUNCAN
SUPPORTED BY EDITH JOHNSON in
The STEEL TRAIL

ADVERTISED IN THE SATURDAY EVENING POST

UNIVERSAL CHAPTER PLAY DIRECTED BY Wm DUNCAN

"THE GHOST CITY"

Universal Chapter Play

By Karl Koolidge and George Pyper

Featuring PETE MORRISON
with MARGARET MORRIS
and AL WILSON

No. 1—"The Thundering Herd"

IN Sunshine Valley, California, there is trouble aplenty brewing. Laughing Larry Laughton and his pal, Sagebrush Hilton, are informed that unless the ranch owners place ten thousand dollars in a designated spot on a certain day the reservoir supplying the valley with water will be drained. To show that they are in earnest, they have taken two feet of water already.

At the same time, Austin Sinclair, wealthy California ranch owner, now purchasing Ghost City Ranch in Sunshine Valley, receives word in his home in New Orleans that a conspiracy is in progress to take the ranch away from him. Unable to go to California himself on account of a disabled foot, his daughter, Alice, offers to go for him and gets her cousin, a daring young aviator, to take her in his plane.

Agents of Harwell, who is trying by unfair means to get the ranch from Sinclair, have been installed in the New Orleans home and, learning of Alice's plans, try to prevent them from getting away. They take the automobile, but Alice and Raymond get horses and manage to reach the plane just before them by taking several short cuts. Once in the plane they have an uneventful journey until they are within a few miles of their destination. Here the engine develops trouble and they are forced to land. Alice sees a couple of men and decides to ask them if she can borrow some horses. On the way she gets right in the path of a stampeding herd of cattle. Laughing Larry happens to be one of the men she was heading for and he sees her predicament. Riding his horse down a steep grade he reaches her side just in time. As they race ahead of the herd, Larry's horse falls and they are thrown right under the rushing hoofs.

"BUCKING THE LINE"

Two-Reel Century Comedy

with BUDDY MESSINGER

BUDDY'S team holds indoor practice in his parlor, wrecking the place, while Pal substitutes for Buddy, who is supposed to be practicing on the violin. The parlor is wrecked and the football is kicked into a pan in the kitchen, later being iced and served as dessert where it explodes when cut.

Buddy works in his dad's store, but is lazy and mischievous. After several pranks and mishaps he is made delivery boy. He starts on his route mounted on a bicycle, but decides to play in the football game instead. He wins the game and is carried on his mates' shoulders to his dad's store, where a demonstration is staged and the shop wrecked. He is made to clean up the entire mess, to his friends' amusement and his discomfiture.

International News No. 89

Cambridge, Mass.— Dartmouth, wonder team, crushes Harvard eleven before crowd of 70,000.

Mitchel Field, L. I.—Army flyer in amazing "High Jinks" with air flivver. Lieutenant Elliott shows Nungessor, famous French "ace," how he plans to startle crowds at aerial carnival.

Palos Verdes, Cal.—Mighty blast hurls cliff into ocean. Spectacular explosion clears way for state road and sends vast dust cloud over the sea.

Interesting Personalities in the News of the Day:

Washington, D. C.—Secretary Denby (on crutches) honors memory of fighting John Paul Jones on Navy Day.

Arlington, Va.—Lloyd George, Britain's War Premier, pays tribute to America's Unknown Hero.

New York City— Vicente Blasco Ibanez, famous Spanish novelist, arrives to learn more about America.

Yokohama, Japan—U. S. Army and Red Cross help Japanese in plucky efforts to "come back."

Sacramento, Cal.—Fuel delivered to plane flying 105 miles an hour. Captain Ervin and Lieutenant McNeal supply gas in mid-air to machine making non-stop flight from Canada to Mexico.

San Francisco, Cal.—Three walk on water seven miles across Bay. Westerners defy rough waves in unusual stroll between mighty ships of Pacific Fleet.

Chalone-Sur-Marne France— French stage impressive display of military power. President Masaryk of Czecho-Slovakia, guest of President Millerand, at biggest maneuver since war.

"THE GHOST CITY"

Universal Chapter Play

By Karl Koolidge and George Pyper

Featuring PETE MORRISON
with MARGARET MORRIS
and AL WILSON

No. 2—"The Bulldogger"

SAVED from the onrush of the stampeding cattle, Alice Sinclair, on her way to the Harwell ranch to make the payment that will save for her father the ranch at Ghost City, thanks her rescuer, Larry Lawton, a young rancher, and explains to him her need for haste. He takes her to the ranch by a short cut and when Harwell tries to refuse payment on the charge that it is overdue, Larry shows him that his own watch shows there is still a few minutes left and makes him give Alice a receipt.

That afternoon a meeting is held to determine what action is to be taken regarding the threatening notes received saying that unless ten thousand dollars were paid by a certain date the water would be drained from the reservoir. This action would ruin the valley and so there is much debate as to whether or not the blackmail should be paid. Harwell is for paying the money and saving the cattle. Larry and his pal Hilton are for detecting the blackmailers before they do their damage. When Harwell's man sees that Hilton is gaining favor for his idea, he steals a record-book from the table and slips out. Larry sees him and follows quickly. Carley has jumped on a motorcycle and Larry takes after him on his fleet horse. An exciting chase ends shortly after Larry has caught up with Carley and jumped to the seat of the motorcycle. Carley loses control of the machine and it plunges off a high cliff, bounces on a ledge far below and continues on down into the lake below.

International News No. 91

Toulon, France—Great French dirigible breaks flying records. Dixmude, biggest vessel in Europe, makes 120-hour journey to Sahara and return without stop.

San Diego, Cal.—200 "gobs" pay unique honor to a Great American.

New York City—An Army searchlight of 2,000,000 candle power is tried out on the towers of Manhattan.

Rome,, Italy—Unusual pictures of His Holiness Pius XI. Containing the most intimate glimpses ever revealed of the Pope within the Vatican walls.

Latonia, Ky. –Zev and My Own beaten in $50,000 championship race, as greatest upset in turf history thrills big crowd.

Why was this beautiful, warm-hearted woman compared to the most terrible King of the Jungle?

Carl Laemmle
will soon present

"White Tiger"

Starring
PRISCILLA DEAN

Fawning and hating the strong,
Ready to ravage the weak,
Faithless, suspicious, cruel and savage,
Fearing no God, trusting no man——
That's WHITE TIGER in the heart of a crook!

Supported by
WALLACE BEERY
MATT MOORE *and*
RAY GRIFFITH

Directed by TOD BROWNING

WALLACE BEERY

MATT MOORE

RAY GRIFFITH

ADVERTISED in THE SATURDAY EVENING POST

UNIVERSAL JEWEL — ONE OF THE BIG TEN

IN **New York**

13 Big Weeks at the
ASTOR THEATRE
"Doing practically turnaway"
VARIETY.

IN **London, Eng.**

A Tremendous Success at the
WEST END

IN **Boston**

10 Big Weeks at the
TREMONT THEATRE
"House broke its own record for business. Turning them away daily."
VARIETY.

IN **Philadelphia**

6 Big Weeks at the
CHESTNUT ST. O. H.
"One of the most successful film engagements Philly has ever had."
VARIETY.

IN **Pittsburgh**

5 Big Weeks at the
PITT THEATRE
"Greatest 'first night' in many seasons. Necessary to turn hundreds away."
PITTSBURGH M. P. BULLETIN.

IN **San Francisco**

6 Big Weeks at the
CAPITOL THEATRE
"Will entertain crowds such as have been seldom seen in that house."
THE CHRONICLE.

IN **Baltimore**

4 Big Weeks at the
ACADEMY OF MUSIC
"An unforgettable photodrama!"
says THE AMERICAN.

IN **Chicago**

Now in second week and turning them away daily.

ADVERTISED in THE SATURDAY EVENING POST

CARL LAEMMLE presents

The HUNCHBACK of NOTRE DAME

with LON CHANEY and a tremendous cast

DIRECTED BY WALLACE WORSLEY

A UNIVERSAL PRODUCTION

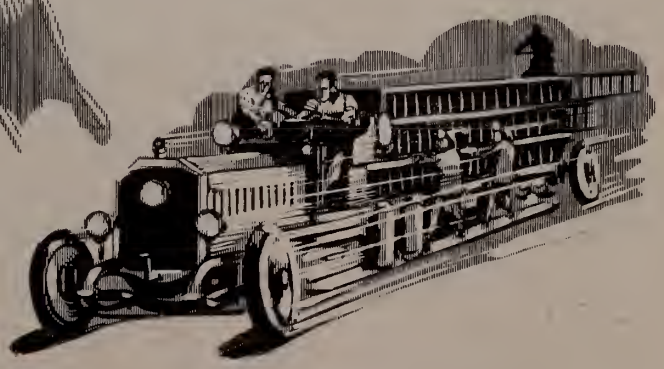
UNIVERSAL WEEKLY

VOL. 18 No 24

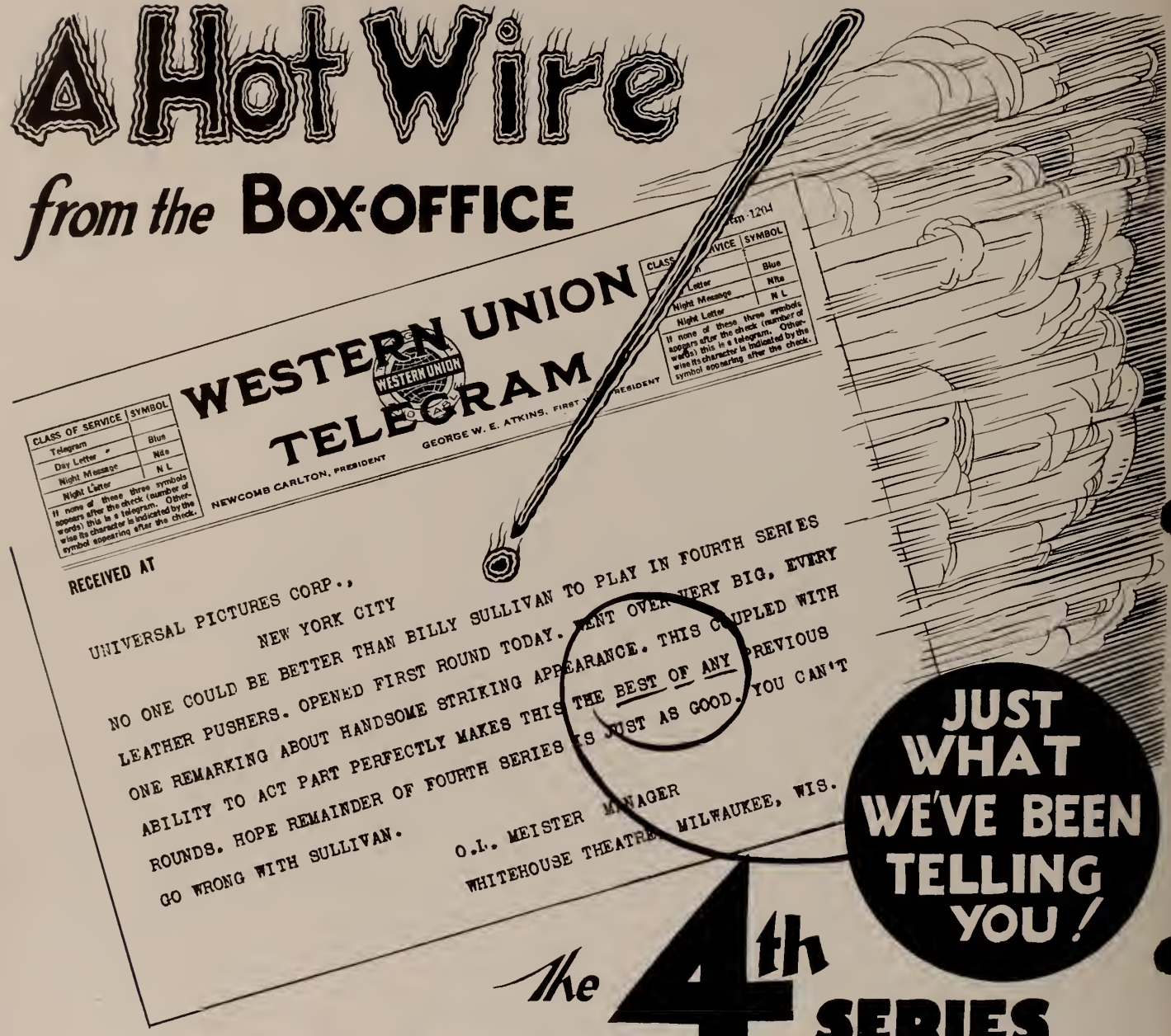
JANUARY 26 1924

HOOT GIBSON *in* "HOOK and LADDER"

A UNIVERSAL GIBSON PRODUCTION



A Hot Wire *from the* BOX-OFFICE



JUST WHAT WE'VE BEEN TELLING YOU!

The 4th SERIES

LEATHER PUSHERS

Starring **BILLY SULLIVAN**

FROM THE INIMITABLE COLLIER'S WEEKLY STORIES BY H. C. WITWER
DIRECTED BY EDWARD LAEMMLE
ADVERTISED IN THE SATURDAY EVENING POST
PRESENTED BY CARL LAEMMLE

UNIVERSAL JEWEL SERIES

FEBRUARY IS **Carl Laemmle** ANNIVERSARY MONTH

1884 1924

Exhibitors Everywhere Unite in Storm of Praise for

MERRY GO ROUND

Tremendous Success with Universal Super-Jewel Prompts Showmen from All Sections of Country to Write Enthusiastically to Carl Laemmle.

"'Merry Go Round' was the only picture played in our house that increased on the second over the first, and on the third over the second day's showing, and gave truly 100 per cent. satisfaction."

Mr. Choynski,
NEWBERRY THEATRE,
Chicago, Ill.

"It is a great pleasure for me to be one of the fortunate ones who were able to show 'Merry Go Round.' Considering the location of my Circle Theatre, I can sincerely say that there was not another picture in all my experience on which I received so many wonderful comments."

M. Printz,
THE CIRCLE THEATRE,
Cleveland, Ohio.

"Wish to say that I, personally, regard this picture as one of the best given to the screen during 1923. Patrons of the Regent and Miles Theatres in which we played this subject thought very well of it and all of them fell in love with Mary Philbin and her work."

George E. Guise,
General Manager C. H. MILES
DETROIT THEATRES,
Dertoit, Mich.

"I feel it my duty to express myself that you may know how fully I appreciate this production and that any doubting small-town exhibitor may take advantage of my experience. 'Merry Go Round' is all that is claimed for it, and more. It surely was 100 per cent. audience picture, which should be shown in every town that has a moving picture theatre."

M. S. Patterson, Manager
SWETLAND OPERA HOUSE,
Maryville, N. Y.

The Tremendous Cast Includes
MARY PHILBIN
NORMAN KERRY
and
GEO. HACKATHORNE

Presented by
CARL LAEMMLE
Directed by Rupert Julian

"It is one of the finest pictures I have ever seen. The picture as a whole pleased the masses, for the reason it contains pathos, action, humor, sensationalism and a delicious love theme, which makes a 100 per cent. attraction!"

H. B. Clarke, Manager
GARING THEATRE,
Greenville, S. C.

"It was without a doubt one of the finest productions of 1923. From a box-office angle it was very satisfactory and would like to go on record as being more than pleased with the service that was extended to us by the Buffalo office, they having done their utmost to make it so."

H. Lorence, Manager
BELLEVUE THEATRE
CORPORATION,
Niagara Falls, N. Y.

We urge you to read every word on this page

"Our showing of 'Merry Go Round' was a complete success from every standpoint. It is such pictures as these that raise the standard of our industry and give our theatre the prestige which we desire in our community."

H. V. Smoots,
VINE THEATRE,
Mt. Vernon, N. Y.

"We are pleased to advise a sensational success with this noteworthy feature. 'Merry Go Round' not only got the money, but thoroughly satisfied the crowds, who paid to see something big, and saw it!"

Rudy Schleusener,
TEMPLE THEATRE,
ALHAMBRA THEATRE,
Alhambra, Calif.

"On November 17, 1923, we had for showing at our theatre the 'Merry Go Round' and we take this opportunity to let you know that it is one of the biggest drawing cards of the year!"

J. J. Hubka,
NEWTON FALLS THEATRE,
Newton Falls, N. Y.

MARVELOUS PR

"Appeal!"

"It has a pull of appeal that few grown-ups will find themselves able to resist. Miss Peggy is surrounded by a cast of clever people."

Mae Tinee, CHICAGO DAILY TRIBUNE

"Wide appeal!"

"Should be widely liked, for it exhibits the much exploited Baby Peggy in a picture crammed full of heart throb, and pathetic incidents relieved by abundance of comedy."

SAN FRANCISCO NEWS

"Built to entertain!"

"You'll agree that Baby Peggy is a darling after you have seen her in 'The Darling of New York,' one of those exceptional stories built to entertain."

MILWAUKEE SENTINEL

"For all ages!"

"There is enough drama and interest in the well-plotted story to lift it from the ranks of juvenile appeal to a class of entertainment for all classes and ages."

SEATTLE UNION RECORD

"A treat!"

"If you want to give your kiddies a treat, take 'em to see Baby Peggy in 'The Darling of New York.' Far better as entertainment than the latest Jackie Coogan picture."

BALTIMORE EVE. SUN, by Q. E. D.

"Thrills!"

"Many thrills combined with plenty of laughs make the picture intensely exciting and exceedingly entertaining."

BOSTON TELEGRAM

"Most exciting!"

"You sit in your seat and have a first-class tenement fire brought right up to you. You are handed everything except the smell of the smoke. Most exciting."

Norman Clarke, BALTIMORE NEWS

"Will get the money!"

"Plenty of plot. Ineffably funny and delightful. The result is a happy one, and will do less cause the dollars to roll in."

NEW YORK DAILY NEWS

Advertised in THE SATUR

FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH 1884 1924

The DARLIN

With a tremendous cast including BABY PEGG

UNIVERSAL JEWEL **Presented**

AISE *from newspaper critics in every corner of the country!*

"Very dramatic!"

"The picture is very dramatic and exceptionally entertaining. The very strength of the cast is an asset to the efforts of Peggy."

HOUSTON POST

"One in a hundred!"

"'The Darling of New York' can be commended because it contains in the person of Baby Peggy a degree of artistry lacking in ninety-nine movies out of a hundred!"

SAN FRANCISCO JOURNAL

"Colorful melodrama!"

"Baby Peggy at the Rialto in 'The Darling of New York' occupies the center of interest in an unusually colorful melodrama. She is charming."

ANACONDA STANDARD

"Delightful!"

"Baby Peggy saves the day at the Delmonte Theatre. She is delightful as ever. She is entirely adorable!"

TIMES, St. Louis

"Vivid and absorbing!"

"A crook melodrama which is vivid and absorbing from start to finish! The play is not a 'kid' story at all, being suitable for old and young alike."

GLOBE DEMOCRAT, St. Louis

"Audience picture!"

"A mass audience picture. Thrilling episodes. Will appeal to the children of sixty and eighty just as much as it will to the old folks of six or eight."

TRANSCRIPT, Holyoke, Mass.

"Attractive! Sweet!"

"Baby Peggy is the Mary Pickford of film infants. She is attractive, sweet, an actress — as you'll know if you see 'The Darling of New York.'"

Polly Wood, CHICAGO HERALD and EXAMINER

"Sure-fire!"

"This picture will appeal to any one!"

MILWAUKEE LEADER

LAY EVENING POST

G of NEW YORK

Y, Gladys Brockwell, Sheldon Lewis, Max Davidson and others

b' CARL LAEMMLE **Directed by KING BAGGOT**

The ACQU

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

UNIVERSAL PICTURES CORP.,
1600 BROADWAY, N Y C

"THE ACQUITTAL" IS A WONDERFUL PRODUCTION. CAST, PHOTOGRAPHY, DIRECTION EXCELLENT. OPENED TO BIG BUSINESS WITH UNFAVORABLE WEATHER. IT WAS A PLEASURE TO HEAR OUR PATRONS GIVE US THESE COMMENTS ON THE MERITS OF THIS PRODUCTION.

P.A. GROVE, MANAGER,
STRAND THEATRE, DESMOINES, IA.

FEBRUARY IS
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

UNIVERSAL SUPER

ITAL

Does "big business" against bad weather in Des Moines!

Going Big Everywhere!

"A sensation in Seattle. Broke all second week records!"

R. W. Bender,
Columbia Theatre,
Seattle, Wash.

"It's the premier of all mystery plays!"

A. J. Meininger,
Manager Capitol Theatre,
Manitowoc, Wis.

"Just as big a box-office attraction as 'Merry Go Round!'"

Leo Landau, Managing Director,
Alhambra Theatre,
Milwaukee, Wis.

"Attracted more than usual interest. Good attendance for week's run."

Liberty Theatre,
Kansas City, Mo.

"A wonderful picture and a big money-maker!"

Richard T. Halliwell,
Manager Poli's Palace Theatre,
Waterbury, Conn.

CLAIRE WINDSOR
Barbara Bedford

NORMAN KERRY
Richard Travers

FROM THE COHAN & HARRIS PRODUCTION OF RITA WEIMAN'S PLAY

ADVERTISED IN THE SATURDAY EVENING POST

DIRECTED BY CLARENCE BROWN

EWEL

Presented by **CARL LAEMMLE**

Everything you want to know about

A LADY of

—answered

Question: ***Is it well produced?***
Answer: by THE WASHINGTON TIMES

"Magnificent! In searching in the archives of memory we do not find one to surpass this production."

Question: ***Does it justify Universal's claims for it?***
Answer: by THE WASHINGTON POST

"Every lavish claim made for it is more than justified."

Question: ***Does Virginia Valli 'register'?***
Answer: by THE CHICAGO DAILY TRIBUNE

"Virginia Valli is charm personified. She moves through the picture a thing of beauty and a joy forever."

FEBRUARY 15
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

UNIVERSAL SUPER JEWEL

Presented by

Carl Laemmle

starring **VIRGINIA VALLI**

with **MILTON SILLS**

A Hobart Henley Production

◆◆◆◆◆◆◆◆◆◆◆ Advertised in ◆◆◆◆◆◆◆◆◆◆◆

THE SATURDAY EVENING POST

QUALITY

by the nation's foremost critics

Question: ***Is it worthy of being shown in any theatre in the land?***

Answer: by THE NEW YORK EVENING WORLD

"There is absolutely no question as to the quality of 'A Lady of Quality,' for her quality is all silk and a mile wide."

Question: ***Has it wide audience appeal?***

Answer: by THE DETROIT FREE PRESS

"It should please 99 per cent. of screen fans."

Question: ***Will it get the money?***

Answer: by THE NEW YORK MORNING TELEGRAPH

"Exhibitors cannot go wrong in booking 'A Lady of Quality.' "

THE HUNCHBACK

No. 367.—Straight from the Shoulder Talks by Carl Laemmle, President of the Universal Pictures Corporation

THERE'S a good deal of fake about the showing of certain moving pictures "at two-dollar top" on Broadway, New York, and in some of the other big cities.

Some of you know this. Others may not have paid enough attention to this funny twist of the business to gather the real facts.

Many pictures do have showings at a two-dollar top, but in most cases they are nothing more nor less than exploitation runs. They lose money for the producer who forces such a run. Sometimes this loss runs up to fifty or even a hundred thousand dollars for a run in one theatre alone.

But it is not called "loss." It is charged to advertising. The whole object of the run is to make you believe that the picture was shown at an admission price running up to two dollars per seat! Once you believe it, it is a simple enough matter to book the picture to you at a fancy price.

There are two kinds of "two-dollar top" shows. One kind is genuine. It shows a profit. In spite of all money paid for rent of theatre, advertising, etc., the run actually makes money. The only runs of this kind that I know of, the genuinely profitable runs, are those of "The Hunchback of Notre Dame," and possibly "The Covered Wagon." The reason why I say "possibly" is because I have no way of

AND THE WAGON

knowing the exact cost of running the latter picture. But I assume the run is a real money maker from surface indications.

One picture which made a terrific noise about showing "at two-dollar top" actually took in a thousand dollars in a whole week---not enough to pay one day's expenses! Yet the very fact that seats were advertised at two dollars will enable the producer to argue with you that it must be a great success.

Precious few pictures are in the genuine two-dollar class. I could name all of them during the past five years on the fingers of my two hands! The one which stands out head and shoulders above the few really great ones is "The Hunchback of Notre Dame," without the slightest shadow of a doubt.

Spurred on by the amazing runs of this production, other producers are advertising two-dollar prices right and left. I am not telling tales out of school when I tell you I don't believe many of these runs are successful. Any run which is not successful, but which is forced into continuing is a fake run. The sole object of a fake run is to impress you with the truth of something that is not true.

You will have to distinguish between the genuine and the fake for yourselves. One way to do it is to have some of your friends clock the theatres where runs are in progress, give you an approximate idea of the money spent on rents and advertising and then do a little arithmetic. The two-dollar top is often all top and no bottom.

Laura La Plante, Universal's Newest Star

Miss La Plante's steadily growing popularity with exhibitors and public reached such proportions that Carl Laemmle, president of the Universal Pictures Corporation, recently elevated the former leading lady to stardom. She will be seen shortly in "Sporting Youth," wherein she furnishes splendid support to Reginald Denny.

UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO., 1600 Broadway, New York City

PAUL GULICK, Editor

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Vol. XVIII JANUARY 26, 1924 No. 24

UNIVERSAL MOVIEGRAMS

SINCE those fortunate enough to have seen "Sporting Youth" have all admired particularly the direction, Harry A. Pollard has been assigned by Universal to direct Reginald Denny's next Jewel picture. He will start on the Earl Derr Biggers novel, "Love Insurance" just as soon as Denny comes out of the cast which has kept him in bed for the last two months, since finishing "Sporting Youth."

REMEMBER Alice Howell? Used to be Century's big bet and virtually the only woman on the screen who wasn't afraid to look ridiculous. She is supporting Neely Edwards and Bert Roach in a couple of Universal comedies, the first of which is entitled "Should Poker Players Marry?"

WILLIAM ROBERT DALY and Clark Comstock have been added to the cast of the Johnston McCulley picture on which Hoot Gibson is now working at Universal City. No final title has been decided upon for this picture, in which Laura La Plante is again Gibson's leading lady.

CHANCE for movie authors. Bernard McConville, supervisor of Jewel productions, is in New York City to buy the Jewel program of stories for 1925. Apply at 1600 Broadway. Line forms on the right. One at a time, please!

EVER hear of anyone writing a screen story anonymously? No? Well, it's happened. "John Fate" who, in real life, admits to being a New York daily newspaper moving picture critic, has sold Universal a story for Hoot Gibson, entitled "The Blue Streak" without Universal's being able to discover as yet his identity.

JOE MARTIN, king of all screen apes, is the second animal actor at Universal City to revert to jungle proclivities. Joe came out of a year of sulks to play a dramatic rôle in "Merry Go Round," but now his jungle temperament has entirely submerged him and Universal has just sold him to the Al. G. Barnes Circus for $25.-000. Joe won't have to work any more; all he will have to do is accept peanuts from children.

IT isn't often that a screen adaptor has the ability to translate from a foreign language. Bernard McConville, however, Supervising Editor of Universal's Jewels, has just completed his own translation of "Mitzi," the sensational French novel by Dolly, and is busy adapting this for a Mary Philbin Jewel to follow I. A. R. Wylie's "The Inheritors," on which she is now engaged.

WHO IS JOHN FATE?

(Special Story Sent to 600 Daily Papers)

BOOKS have been written anonymously, musical compositions, paintings, sculptures and other works of art have been done by men and women who concealed their identity, but whoever heard of a photoplay being written anonymously? The first one of anything is important enough to merit attention.

Under the signature of "John Fate," which the author admitted to be a pseudonym, Universal received a manuscript written expressly for the use of Hoot Gibson, its premier western star. The Scenario Department liked the story so well that they bought it on the spot and sent it out to the Coast, and production will start on it as soon as Gibson is finished with the Johnston McCulley story on which he is working at the present time. The title of it is "The Blue Streak" and like most everything else in the story, was so good that it will be retained in the final production.

And now comes the unusual part of this story. It developed in the subsequent correspondence with "John Fate," which was carried on through the New York Post Office, General Delivery, that the said John Fate is actively engaged in criticizing moving pictures for a big New York newspaper. There are several reasons which he puts forward to justify his desire to hide his real identity. Here are some of them:

"What critic either in the legitimate or in moving pictures," says this John Fate, "ever sold a play or scenario, and if he ever did, was it ever successfully produced? No! I didn't want to brave this unbroken string of dashed hopes. Furthermore, I don't feel like exciting among my fellow critics any jealousy or laying myself open to any suspicion of being influenced. So you see I must for the time being, and maybe always, retain my nom-de-plume, John Fate. But I don't mind telling you that now I am started, I'm writing another story which I think is much better than 'The Blue Streak.' "

36 Universal Jewels a Year, Announce

Universal Chief Promises Al Lichtman, Sales Head, to Triple Present Output of Super Pictures---Chicago Convention Greatest Ever Held by Universal

UNIVERSAL'S most comprehensive and successful exchange convention and, incidentally, the first under the leadership of Al Lichtman, has just been concluded in Chicago, and Carl Laemmle, president of the company, has departed therefrom to Universal City to carry into effect, insofar as production is concerned, the conclusions reached in this convention.

The net results are a more efficient, better organized physical distribution plan, a reunited sales force, full of enthusiasm for its new leader, and a production program based upon facts and figures of what the exhibitors of the United States want—a program which will involve the expenditure of at least $5,000,000 more than was ever spent on a year's production of Universal pictures before. Instead of making twelve productions of the Jewel grade, Universal is planning to make thirty-six pictures of this calibre, using the best stories obtainable, with casts, direction, photography and general completeness of production which have marked the best of the Jewel pictures for several years past. These productions will be sold according to the new sales plan, on their individual merits. No quota will be established for them until they have been actually seen in the home office or sufficient information secured from the Coast upon which to base a legitimate and equitable quota. This quota will be determined solely on the audience value of the production. If this is high, the quota will be in conformity, because Lichtman, from an experience covering fifteen years of selling with a great many other companies and after six weeks of observing the workings of the Universal exchange system, feels that Universal pictures have not received from exhibitors the prices that they are entitled to. If for any reason the audience value of the picture isn't as great as was originally anticipated, the quota will be adjusted accordingly. Every picture will stand on its own merits.

There will also be a thorough exploitation plan worked out for each picture, and the exploitation experience and possibilities will be merchandised as an integral part of each of these big Jewel productions.

An important function of this convention was also the consummation of the final plans for Laemmle Month, the reports of progress thus far made, which were extremely gratifying, the reading of a number of letters from exhibitors giving the unreserved attitude of cordiality toward this Laemmle celebration, and the consolidation of this enthusiasm into bookings during the next two weeks. Incidental to this anniversary celebration, a letter from Mr. Adolph Zukor, which will be published in a forthcoming issue of this paper, was wired to the convention from New York, and Mr. Lichtman, in the presence of Mr. Laemmle, read it to the fifty-one Universal salesmen and representatives gathered in the convention hall in the Drake Hotel. It created a profound sensation and this attitude of the head of a rival producing and distributing company caused a spontaneous and enthusiastic burst of applause and elicited a letter of heartfelt gratitude from Mr. Laemmle, president of the Universal.

The convention itself emphasized two significant facts. It was the first convention Universal ever held at which every exchange manager of the entire system of Universal exchanges in this country participated in conjunction with the district managers and "Hunchback" representatives.

The second significant fact is that Universal is to plan its productions for next year with reference to the wishes, advice and experience of the sales department, rather than relying solely on the judgment of the production department at Universal City, which is necessarily more or less out of touch with sales angles.

From the exchange angle, one of the most important results of the convention was the re-districting of the Universal exchanges into more districts, with greater concentration of authority and greater opportunity for the several district managers to exert their individuality. As a corollary of the re-districting, zoning of exchanges themselves for greater ease and economy of selling, was also decided upon.

Several appointments were announced, and several others will be announced as soon as Mr. Lichtman has the opportunity to put all of the convention decisions into their proper places. The district formerly under the charge of Ned Depinet, as the southern district, embracing a territory of almost one-third of the United States, was divided. Ned Depinet retains the western half of the south, with headquarters at Dallas. Supervision of the eastern half of this southern territory will be in charge of Dan Michaelove. Michaelove has been for fourteen years connected with the Lynch interests in the south and there is no man living who has a better acquaintance with every theatre in the south, with how it was acquired, its requirements and its problems than has Dan Michaelove. Another appointment announced at the convention was that of Gerald Akers, whose territory will embrace the present Universal exchanges of St. Louis and Kansas City. Mr. Akers has for several years been associated with the Paramount exchange system, having come directly from managing the Paramount's Canadian exchange system to his present position.

H. P. Wolfberg, who was appointed several weeks ago as an Assistant General Manager of Exchanges, has been assigned to supervise the exchanges located in Chicago, Milwaukee and Minneapolis. Mr. Wolfberg is also a former Paramount man and several times before has been associated with Al Lichtman in the exchange business.

Another important appointment just announced is that

CARL LAEMMLE'S "SMILE THAT WON'T COME OFF"

The Universal chief's happy expression results from the splendid results accomplished at the recent Sales Conference in Chicago.

Carl Laemmle At Big Sales Convention

New Zoning System Announced by Lichtman---Several Important Appointments Made---Every Universal Exchange Manager Present at Conference

of Ike Van Ronkel, one of the best known sales representatives in the motion picture business. Mr. Van Ronkel will have supervision as district manager of the offices of Omaha, Des Moines and Sioux Falls, three important units.

So perfectly had the arrangements for this convention been made that every one of the thirty-six exchange managers, and the Home Office executives who attended, arrived in Chicago in time to open the convention as planned, with full attendance. Although the first session was held in the Congress Hotel, it was unanimously decided to move over to the Drake, where much better accommodations could be secured. The session was opened promptly at 11 o'clock on Friday, January 11, by Mr. Lichtman, who spoke as follows:

"This meeting is called so that we can all get acquainted, to place before you various problems that face the company and to work out ways and means of meeting them. This convention will be a success, however, only if its result is to increase the gross of the company and its prestige in the business. I also desire to deliver in person instructions as to how to conduct your branch and to outline certain policies under which you are to work.

"I have been with Universal for six weeks now. I came with the company because I knew Mr. Laemmle. I already knew how fair and square he is. I believe in him. He is one of the whitest men I know. I am confident that the Universal offers me the best opportunity of my whole experience in the moving picture business. Another reason I was glad to come with Universal is because I know and have known for a long time that Universal has more good-will in the trade than any other company. But most of those on the outside, as I have been, know full well that Universal exchange managers allow exhibitors to abuse this good-will. So much so, in fact, that I have almost come to the conclusion that Universal's success heretofore has been in spite of this good-will instead of because of it. But I am not concerned now with water that has run under the bridge. We are glad to start all fresh from now on, and I feel confident that we are going to build the sweetest selling organization in the whole industry.

"As I see it, it is all a case of mathematics and if you have the figures, you know exactly what you can afford to do in each exchange to break even. Apparently a number of salesmen have not realized that production costs have been mounting all the time and that at the present moment they are at the very peak. They must figure every moment where we stand. If it is a case of rearranging our program, this company is certainly well able to do it. Universal has proved time and again that it can make any kind of picture and the matter which we have to decide is what picture is the most in demand by exhibitors and what pictures we can make best to supply this demand. I feel certain that Mr. Laemmle will go to any lengths to support a program which will replace unprofitable pictures with profitable ones and which will put into the hands of exhibitors a group of pictures which are fully worth all that we must receive for them—pictures which will have high exploitation value and big audience appeal.

"After discussing a tentative program with a number of the exchange managers, both in New York and here, I have come to the conclusion that the exhibitors want and will pay for bigger pictures, because they make more money with them. This is thoroughly borne out by the experience of Jewel pictures, and I am going to propose to Mr. Laemmle that he give us thirty-six Jewel pictures for next season. Each of these pictures will be marketed on its merits. The quotas will be fixed after due inspection, and fixed on the actual value of the picture from its audience appeal. I expect to have these pictures, and every other picture that Universal makes, sold truthfully on its merits. That is the only way to sell and retain your own self-respect and that of your customer."

Considerable discussion ensued about this program, but definite decision on it was reserved by Mr. Laemmle until the Sunday session, when he addressed the convention. His announcement that he intended to support fully the proposal of Mr. Lichtman, which had been unanimously adopted by the entire sales organization, came as the most inspiring development of a convention which from first to last had been one of extreme helpfulness, business-like instruction, sane planning and enthusiastic co-operation in the detailed exchange program which the new general manager of exchanges had outlined.

"I have decided," said Mr. Laemmle dramatically in the middle of a speech devoted to a resume of all that had taken place at the various sessions, all of which he had attended, "to carry out the entire program which Mr. Lichtman has outlined from top to bottom. It will be very costly, and I have roughly outlined it in my mind it doesn't seem to me that it can be carried out without an expenditure of $5,000,000 more than we have ever put into a production program in the history of Universal." Prolonged applause greeted this statement and the promise therein contained. When it had subsided, Mr. Laemmle continued:

"Before I came to Chicago, I had several battles with Mr. Lichtman over this proposition. I wasn't convinced and I couldn't see the enormous amount of money which

(*Concluded on page* 33)

EFFECTIVE "ACQUITTAL" DISPLAY

B. S. Moss, Broadway Theatre, N. Y. C., showing compelling display on Universal-Jewel during its third week on Broadway.

THUNDERING DAWN

A HIT!

with

J. WARREN KERRIGAN
ANNA Q. NILSSON
and **Tom Santschi**

UNIVERSAL SUPER JEWEL

Presented by
CARL LAEMMLE

"Opened to enthusiastic capacity business."
Columbia Theatre,
Seattle, Wash.

"What an audience picture 'Thundering Dawn' has turned out to be!"
Walter Reade,
Reade's Hippodrome,
Cleveland, Ohio

"Opened to record house. Held up to big business."
Poli's Theatre,
Bridegport, Conn.

"Many sensational situations."
Temple Theatre,
Bellaire, Ohio

From **EXHIBITORS HERALD**

Thundering Dawn, with a special cast.—Very good. The typhoon scene in this picture is very thrilling. We used our wind jammer and glass crash and artificial lightning and stood them on their heads. Complete in every detail. Seven reels.—Clark & Edwards, Palace theatre, Ashland, Ohio.—General patronage.

Advertised in The Saturday Evening Post

Our Own Illustrated Page

CAN YOU IMAGINE A GUY LIKE THIS?

Herb Rawlinson in his latest, "His Mystery Girl," runs away from these beautiful dancing maids.

ENTER THE HERO!

Jack Hoxie makes a spectacular and unannounced entrance into the heroine's room to save her from the villain in "The Red Warning."

ON BENDED KNEE, ETC.

In "Thundering Dawn" we see J. Warren Kerrigan go down on his knees to Anna Q. Nilsson, thanking her for his salvation.

"SPORTING YOUTH" NEW DENNY JEWEL

Hailed as a 100 Per Cent Audience Picture. First Print Arrives From Coast. Reviewed at Universal Sales Convention.

EXECUTIVES at 1600 Broadway are elated over "Sporting Youth," the latest Universal-Jewel production to arrive from the Coast. Universal has hit the ball on the nose again, they confidently say. The new Jewel is acclaimed as a rival to "Merry Go Round" as a box-office success. "Merry Go Round" so far has broken all Universal records for audience popularity.

"Sporting Youth" was received in New York during the past week and was immediately reviewed by the Universal home office staff. It created a sensation. Although word had come from the Coast to expect an unusual picture, the photoplay actually took the executives and department heads off their feet. It is said to be a perfect combination of action, romance and comedy.

Reginald Denny is the star of "Sporting Youth." It is his first picture for the 1923-1924 season. He will be remembered as the star of the first eighteen "Leather Pushers" two-reelers. These high-class short subjects definitely put him in the star class. He then made two Universal-Jewels which further increased his popularity. They were "The Kentucky Derby" and "The Abysmal Brute." But it remains for "Sporting Youth" to elevate him to a top-notch position in the screen world, as an action-comedian of the first water.

Harry Pollard directed "Sporting Youth." It was Pollard who made the first and second "Leather Pushers" series of six pictures each. Since then he directed "Trifling With Honor," Universal's great baseball picture of last Summer.

In "Sporting Youth," Pollard is said to have combined all the action and comedy he infused so successfully in "The Leather Pushers," with a delightful romance of modern youth, pepped up to a tempo well in keeping with the automobile racing scenes which form a background to the picture.

Laura LaPlante is the leading woman for Denny in "Sporting Youth." As the result of her excellent work in this picture she has been elevated to starring roles by Universal and now is engaged in making five-reel productions for release on the Universal Attraction schedule. She is taking the place of Gladys Walton. Previous to her appearance in "Sporting Youth" she appeared as leading woman in many Universal comedies, westerns, and five-reel attractions, particularly in support of Hoot Gibson.

Byron Morgan wrote "There She Goes," the story from which the current Denny picture was adapted. He is noted as the author of many famous Saturday Evening Post stories, especially those having to do with auto racing, such as "What's Your Hurry?" "Across the Continent" and "The Roaring Road." His story was scenarized for Universal by Harvey Thew.

The story is a combination of automobile racing, mistaken identity, thrilling adventure and youthful romance. It never lags a minute, those who have seen it unite in saying, and there is scarcely a minute in which there is not a hearty laugh, or a thrill. The high light of the story is a spirited automobile race. These scenes were taken on the road race course at San Luis Obispo, near Monterey, Cal., and many of the country's famous drivers were in the race, which is replete with accidents, near accidents, hair-breadth turns and heart-gripping spurts. These scenes are said to be the best auto racing pictures ever obtained.

The Universal advertising, publicity and exploitation departments are working overtime on special campaign material for "Sporting Youth." It will be exploited as no picture since "Merry Go Round," Universal's first big Fall Jewel.

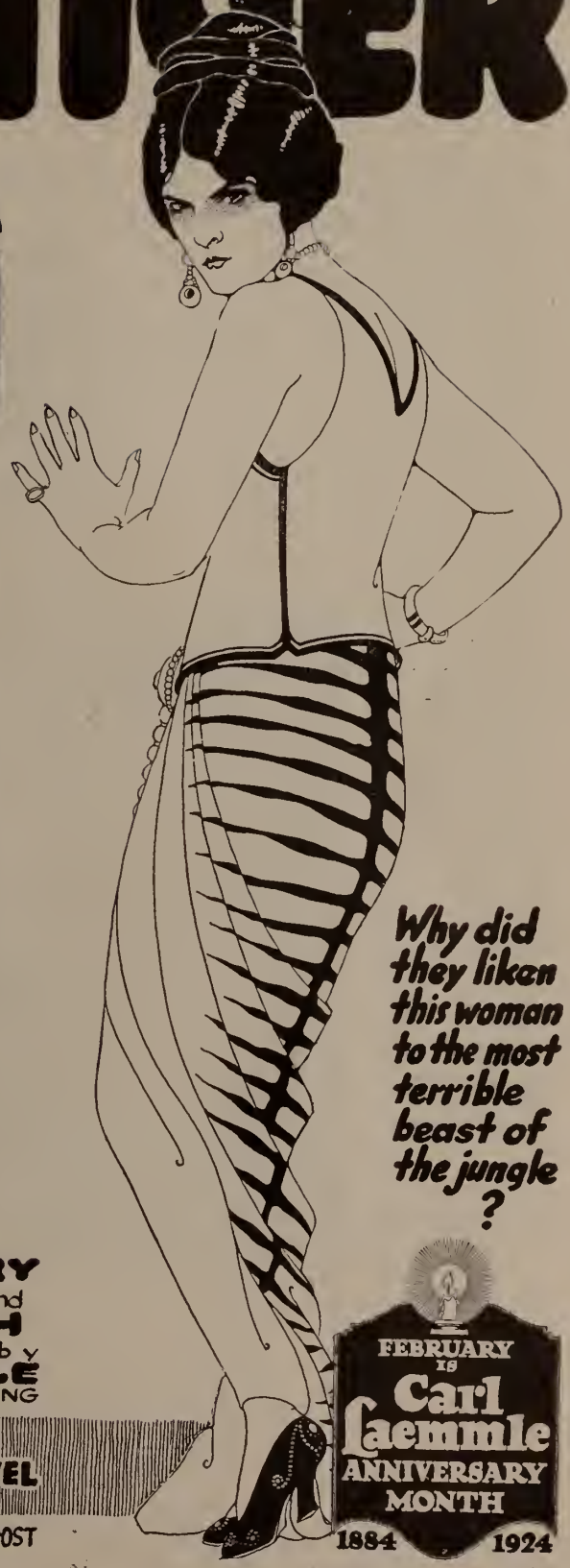
"Sporting Youth" is scheduled for release early in February. It is likely that Broadway will see it before then. It was shown to the assembled Universal exchange managers in Chicago, during the recent Universal convention, and was hailed as a 100 per cent. audience picture. Predictions were made that Denny has stepped into the shoes of Wallace Reid.

BABY PEGGY DOLLS HELP DRESS LOBBY

Manager Behrens of the Family Theatre, Davenport, Ia., added to the charm of his attractive lobby by means of display of Baby Peggy dolls for the little star's production.

WHITE TIGER

Starring
PRISCILLA DEAN



"Drew well!"

"Drew well despite a week of unusually bad weather. Won the approval of patrons."
Lee Balsley, LIBERTY THEATRE, Kansas City, Mo.

"Don't miss it!"

"Don't miss 'White Tiger.' The story is original and absorbing, as entertaining as can be imagined. It is Priscilla Dean's finest in some time, the type of role which she does better than any other feminine star."
MILWAUKEE EVENING SENTINEL

"Should be a sensation!"
LOS ANGELES RECORD

"Better than her role in 'Outside the Law'!"
LOS ANGELES EXPRESS

"Promises mighty good box-office results."
EXHIBITORS TRADE REVIEW

"Promising box-office feature."
VARIETY

Why did they liken this woman to the most terrible beast of the jungle ?

with
WALLACE BEERY
MATT MOORE and
RAY GRIFFITH
Presented by
CARL LAEMMLE
Directed by TOD BROWNING

UNIVERSAL JEWEL

Advertised in THE SATURDAY EVE. POST

FEBRUARY 15
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

Universal Announces Changes in 1924 Short Subject Program

"Leather Pushers", Century and Universal Comedies, Chapter Plays and News Reels on New Schedule

UNIVERSAL announces a selected list of short subjects for release in 1924, with an increased number of high-class two-reelers, after the fashion of the famous "The Leather Pushers."

A survey of the Short Subject field during the past twelve months has taught the Universal sales department that exhibitors are eager for short subjects of exceptional quality.

With the present trend towards shorter features, such short subjects as "The Leather Pushers" are in demand in all the best houses.

Outstanding in the Universal list of short subjects for 1924 is the Fourth "Leather Pushers" series, consisting of six more of these popular two-reelers. These two-reelers are made with unusual care and are released as Universal-Jewel productions, which means they are among Universal's super-product. Billy Sullivan is starred in the fourth series. He is a kinsman of John L. Sullivan and is one of the snappiest, cleanest young men ever to don fighting togs for the films. He took the place of Reginald Denny, former star in "The Leather Pushers," who now is making full-length Jewels for Universal. Edward Laemmle is the director of the Fourth "Leather Pushers." He directed the third series, which have proved exceptional box-office attractions. The Fourth "Leather Pushers" are being released fortnightly, beginning January 1. In the order of their release they are: "That Kid from Madrid, Mich.," "He Loops to Conquer," "Girls Will Be Girls," "The Tough Tenderfoot," "Hail to the Chef" and "Big Boy Blue."

Following the success of "The Leather Pushers" Universal is projecting a new series of Jewel two-reelers, to be adapted from Gerald Beaumont's famous racing stories, dealing with the auto racing game. There will be twelve in this series. They will go into production in a few weeks, and it is likely they will be released beginning late in the Spring.

The beginning of the new year sees the release of six two-reel "westerns," one a week—"Down in Texas," with Kent Sanderson; "Gold Digger Jones," with Bob Reeves; "The Almost Good Man," with Harry Carey (a re-issue); "Miscarried Plans," with Bob Reeves; "Hats Off," with Pete Morrison, and "Lone Larry," with Kingsley Benedict.

The early season's release of Century Comedies, beginning January 2, are as follows: "Obey the Law," with Jack Earle; "The Rich Pup," with Pal, the wonder dog; "The Caddy," with Buddy Messinger; "Own a Lot," with Harry Sweet; "Such is Life," starring Baby Peggy; "Keep Going," with Jack Earle, and "You're Next," with Henry Murdock. These will all be released by Universal.

The one-reel comedies will be made mostly by Bert Roach and Neely Edwards, as a team, or by Slim Summerville and Bobby Dunn, as another team. January will see the issue of two Joe Martin comedies, "A White Wing Monkey" and "Down in Jungle Town."

Counting "The Ghost City," the 15-chapter serial starring Pete Morrison and Marguerite Morris, which was released December 1st, and now is running, Universal will release the following serials in 1924:

March 10th—"The Fast Express" (15 chapters), starring William Duncan and Edith Johnson. June 16th—"The Riddle Rider" (15 chapters), starring William Desmond and Eileen Sedgwick. September 22nd—"The Free Trader" (15 chapters), starring William Duncan and Edith Johnson.

The International News reel, released every Tuesday and Friday, with late-minute news, at times supplemented with special Rush-Extra pre-releases or of emergency news events, completes the Universal Short Subject prospects. It is intimated, however, that there may be special releases from time to time, or an added series or two, depending upon the short subject market as it may develop from month to month.

USES SUGGESTION IN UNIVERSAL PRESS BOOK

The Princess Theatre, Portland, Oregon, is another house that had the Army help them in boosting Hoot Gibson's picture of army life, "Blinky."

and we're going to celebrate it
RIGHT
at your box-office!

In honor of the event Carl Laemmle will advance to February the release dates of two of Universal's greatest Jewel productions

For release February 4th

"SPORTING YOUTH"

Byron Morgan's Dazzling Story of the Younger Set

Starring

REGINALD DENNY

and a great cast

Directed by
HARRY POLLARD

Nationally advertised in The Saturday Evening Post.

"FOOLS HIGHWAY"

from
Owen Kildare's Amazing Life Story, "My Mamie Rose"
Starring
MARY PHILBIN
Beautiful star of
"MERRY GO ROUND"
Directed by
IRVING CUMMINGS

For release
February
25th

UNIVERSAL IS DOING ITS SHARE TO MAKE CARL LAEMMLE Anniversary Month a smashing success at your theatre! It has advanced release dates on two of the finest pictures it ever made, so that you can get them both during the month of February.

Think of that! And what it means at YOUR box-office! Some celebration, we'll say!

Just wait until you see "Sporting Youth"! It's a dazzling romance of the speed-mad youth of today, with a roaring, thundering automobile race that will stand them on their feet cheering!

"Fools' Highway" is destined to be as big a success as other memorable Jewels, starring beautiful, talented Mary Philbin. "It is a triumph for Miss Philbin," declares a preview in The Chicago Daily News.

Make February, 1924, the biggest, most profitable, most never-to-be-forgotten month in the whole history of your house!

THAT'S THE KIND OF CELEBRATION WE WANT!

Here is what Carl Laemmle Anniversary Month means to every Exhibitor

Play These Jewel Productions for Big Business in February!

MERRY GO ROUND*
with Mary Philbin and Norman Kerry

DRIFTING
starring
PRISCILLA DEAN

THUNDERING DAWN*
with
J. Warren Kerrigan and Anna Q. Nilsson

THE ACQUITTAL*
with Claire Windsor and Norman Kerry

THE DARLING OF NEW YORK
with
Baby Peggy and a great cast

WHITE TIGER
starring
PRISCILLA DEAN

A LADY OF QUALITY*
starring
VIRGINIA VALLI
with Milton Sills

SPORTING YOUTH
starring
REGINALD DENNY

FOOLS HIGHWAY
starring
MARY PHILBIN

*Universal Super-Jewels

1st It means that a tremendous advertising campaign has been prepared to bring your public to your box-office. This is a campaign that will provide you with special posters, poster-stickers, ad cuts, publicity cuts, banners and lobby cards, exploitation and publicity aids—all free. Everything you need to make it a month of the biggest business you ever had.

2nd It means that the millions of fans all over the country who read Universal's national advertising in The Saturday Evening Post will be on the watch to patronize the theatres advertising special programs for Carl Laemmle Anniversary Month.

3rd It means that the alert showman—the live-wire who takes IMMEDIATE advantage of this great proposition—is the man who will get this extra patronage—and extra money!

Universal's idea of an Anniversary Month is not only one that will be a tribute to a man who has done much for the motion picture industry, but also a month that will be one of bigger profits for every exhibitor. Book Universal pictures for February—back them up with this tremendous, made-to-order advertising and exploitation campaign—and it will be a real joy month for your box-office.

See Your UNIVERSAL Exchange!

WITH THE CRITICS

THE GREATEST OF ALL MELODRAMATIC THRILLERS

IT was a flattering reception given a great motion picture production last night at Poli's when "Thundering Dawn" opened its four-day screening to a packed house that made no attempt to repress its feelings during the amazing action of this the greatest of all melodramatic thrillers.

Regardless of what press agents say, and notwithstanding their natural inclination to exaggerate, everybody present last night at Poli's is agreed that "Thundering Dawn" exceeded their most sanguine expectations. As a thriller it is without an equal. J. Warren Kerrigan, hero of "The Covered Wagon," plays the leading role. He is ably supported by Anna Q. Nilsson, Tom Santschi and a powerful cast throughout.

The two big scenes in "Thundering Dawn" beggar decription. It is impossible to describe the consuming power of the typhoon and tidal-wave scenes. One imagines one is present at some natural display of elemental fury and not just watching the unfoldment of a great love drama. The scenes are laid for the most part in a Javanese port where people from all over the world congregate—"somewhere east of Suez." The romance element in this unforgettable narrative is sweet and wholesome and shows the dynamic power of a good woman's love. Any one who wants to be thrilled and entertained to the last full measure must not miss this epoch-making drama.

Bridgeport, (Conn.) Times

GREATEST MELODRAMATIC THRILLER OF ALL TIME

"THUNDERING DAWN," the feature picture, lives up to the description of its as the greatest melodramatic thriller of all time. The scenes are laid in a remote Javanese port, "somewhere east of Suez" and the action is the most intense that has ever been screened. The scenes showing the typhoon and tidal wave are thrilling beyond words to describe. The love element in the picture is vital. J. Warren Kerrigan does work in this piece that is comparable with his matchless acting in "The Covered Wagon." Anna Q. Nilsson as the heroine is also wonderfully cast and adds new laurels to her already ample fame.

Bridgeport, (Conn.) Post

THUNDERS ITS WAY INTO THE EMOTIONS OF THE AUDIENCE AS FEW FILMS EVER DO

"THUNDERING DAWN," the feature motion picture, thunders its way into the emotions of the audience as few pictures ever do. It is a blood-and-thunder melodrama which everybody prefers to see.

The typhoon and tidal wave scenes are indescribable in their power over the senses. The love element is beautiful. This picture alone would make the program at Poli's now a wonderful show.

Bridgeport, (Conn.) Eve. Star

BE SURE AND SEE IT!

HAVING been stricken with throat trouble at the time when "A Lady of Quality" was on view at the Cameo I neglected to see this picture and to review it. That defect is now remedied, and belated as my comments may be, I beg to chime in with the opinion that it is a singularly beautiful production.

It is a costume piece, with scenes laid in England during the final years of the Stuart period. Whether it is correct in its historical details I hesitate to say — because a movie critic never knows these days how many archeologists there may be in the audience. But I do know that "A Lady of Quality" contains as many lovely settings, as much exquisite photography as any picture that I have seen.

Its effect is almost entirely pictorial, as its story is far from consistent. The action is fast and furious at the start, but then there is a bad break in the continuity and the dramatic interest is permitted to sag.

There is no depreciation, however, in the spectacular qualities, and the acting is remarkably well sustained throughout. The star, Virginia Valli, is beautiful and expressive in every scene; she has both appealing fragility and indefatigable vigor. It seems that she has fulfilled the great promise which she made in "The Storm," more than a year ago. She is now definitely established on the highroad of fame.

Hobart Henley's direction of "A Lady of Quality" indicates a decided improvement over his previous form. It reveals great imagination and considerable technical skill. If his handling of the story as a whole is faulty his development of the individual scenes is positively inspired.

"A Lady of Quality" will probably be around at the neighborhood theatres before long. When it comes your way be sure and see it. Whatever you may think of its story, you will at least find enough real beauty to justify the trip.

New York Herald

"ACQUITTAL" IS UNIVERSAL ACE

By TED TAYLOR

THE courtroom, oldest and most overworked of all scenes in dramaturgy, is given a fresh and dramatically fascinating aspect by Clarence Brown, the man who directed "The Acquittal."

The "great trial scene," used by dramatists so many times as a crutch on which to hobble out of crippled situations, here carries seven-eighths of the action and yet lacks any hint of its usual dramatic drabness.

Plot Is Ideal

Brown and his co-workers have accomplished this by a unique introductory technique that discards the usual form of sub-titles, presents the principal characters by means of a sensational Sunday feature story layout and plunges directly into its recital through the typewritten pages of question and answer transcript.

In Irwin Cobb's recent book, "Stickfuls," he refers to the ideal murder story dreamed of by newspaper editors in which the situation would be the poisoning of a wealthy and prominent man by a young and pretty woman (preferably an actress) under mystifying circumstances.

This ideal of the city room is practically the theme of Rita Weiman's story, and in showing the development of events she has handled it in a way that would give any city editor, star reporter and sob sister ecstasies did they occur in reality.

Cast Excellent

Magnificent cathedral scenes at the opening of the film have been printed in warm sepia, establishing an impression of rich beauty that endures throughout the picture.

As for Claire Windsor, as the wife of the suspected man, and Barbara Bedford as the dead man's fiancee, both are revealed in qualities of acting I did not realize they possessed. The cast without exception is excellent—something one is not justified in saying about any motion picture more than once a year.

I wager "The Acquittal" will prove Universal's best box-office bet of the year; it has all the elements that appeal to the sensation-seeking public. Furthermore it is an excellent piece of craftsmanship; of its kind an artistic film.

Los Angeles, (Cal.) Record

"Darling of New York" Goes Over Big in Seattle

Manager Bender's Exploitation On Universal Jewel Brings Record Crowds to Columbia Theatre

SEATTLE has a new sweetheart and her name is Baby Peggy. Judging from the business and the comments received by the Columbia Theatre when "The Darling of New York" was being shown by Manager Robert W. Bender, the little star in her first big production entirely captivated all who saw her.

Baby Peggy's first Universal-Jewel was the feature of the Columbia's Christmas program and it proved to be just what people wanted for holiday entertainment. Certain proof that Baby Peggy is irresistible—the second Saturday's business was bigger than the first!

Several feature stunts that secured much publicity for the Baby Peggy picture were arranged by Mr. Bender. He organized a Baby Peggy Christmas Club with the co-operation of the Seattle Star. The first issue of the Star in which mention of the Baby Peggy Christmas Club was made, carried her picture and a letter from Baby Peggy to Seattle children, asking them to join her club and inviting all of those who signed the club coupon to a Christmas morning matinee at the Columbia Theatre, where the coupon would admit them to the theatre and give them a club membership button. The requirements of the club were that the member be less than six years old and that he or she promise to make some one happy on Christmas day.

The club was a complete success; it netted daily stories in the Star and much interested comment. Though it was used as a Christmas club by Mr. Bender, any other exhibitor could change it to agree with his own arrangements.

A special preview for the children confined to the Seattle Children's Orthopedic Hospital Friday afternoon before the picture began, brought further favorable comment from the papers and theatre patrons, for the hospital is Seattle's pet charity. Little Mera Hauptman, daughter of the director of the Columbia orchestra, delivered a message from Baby Peggy to her little unfortunate friends and made them all members of the Baby Peggy Club. Incidentally, in many cases, it was the first time the little cripples had ever seen a motion picture.

DO THEY LOVE HER? WE'LL SAY THEY DO!

Part of the immense crowd that turned out to see Baby Peggy in "The Darling of New York" at the Rialto, Butte, Montana, William Sullivan, manager.

An accompanying feature of "The Darling of New York" was advertised as a Midwinter Fashion Show. Instead of the regular style show people expected, it was a tiny tots' fashion show, with five charming little girls modeling the latest frocks for children. Arrangements for the fashion show were made by Mr. Bender with Ann Nelson's Toggery, which furnished the frocks. The Columbia secured the little models without charge. This brought a feature story and picture in one paper and news stories in all papers.

On the program with the style show was little Laurene Lindgren, three - year - old prodigy, who accompanied George Rogovoy, Columbia cellist, in a piano-'cello duet, "Silent Night."

John Philip Sousa and his band were in town for one performance during the week and an interview was secured with him for little Laurene Lindgren. This resulted in a picture of Laurene and Sousa on the front page of the second section of the Post Intelligencer with Sousa's pronouncement of the little girl's great ability.

Baby Peggy's first big feature was good for extra publicity and the newspapers co-operated with the Columbia management and gave the picture all they could.

Outside paper, from twenty-four-sheets to window cards, was used liberally.

An attention-getting lobby display had a shadow-box, with a background of New York harbor and toy boats mechanically arranged to pass by, on one side, and cut-outs of Santussa and Kitty in the fire sequence effectively arranged in a shadow-box on the opposite side of the lobby. An electric Merry Christmas sign topped the box-office.

Ad copy played up the sensational melodrama, heart interest and humor of the picture and the splendid supporting cast—as well as the fact that it was not a "kid" picture.

Music store windows were secured on the song, "That's My Baby," which was featured by the Columbia orchestra.

If one is to take Mr. Bender's word for it, he enjoyed "The Darling of New York" so thoroughly himself that he hated to change the program.

Buddy Messinger

Full of Real American Boy Pep!

BUDDY MESSINGER'S mirthful, bubbling humor will get the business anywhere for any theatre. Other big Century Comedy bets are THE FOLLIES GIRLS, awhirl with pretty girls; JACK EARLE, the eight-foot scream; HARRY McCOY and WILLIAM IRVING, popular comedians; PAL, THE DOG, four-legged streak of uproarious fun! See your Universal Exchange for these sure-fire TWO-REEL Comedies NOW!

CENTURY

CONSISTENTLY GOOD **COMEDIES** RELEASED THRU UNIVERSAL

Millions of Readers of Universal's Saturday Evening Post Advertising Mean Millions of Patrons for Universal Exhibitors

Watch This Column

Virginia Valli in "A Lady of Quality"

Don't you think the whole world loves a tender love-story—a sweet, beautiful romance—a heroine who is beautiful and lovable—a hero who is handsome, brave and true, and keenly enjoys fighting for his lady-love?

VIRGINIA VALLI and EARLE FOXE in "A Lady of Quality"

Well, Universal's *"A Lady of Quality"* is just such a story, VIRGINIA VALLI is just such a sweetheart and MILTON SILLS is just such a lover. The action is laid in "Merrie Old England" in the days of knighthood and romance, and is full of wonderful scenes, such as the parade of Marlborough's troops and the reception in the great hall of Dunstanwolde.

Have you seen *"The Hunchback of Notre Dame"?* It is now in its twenty-first week at the Astor Theatre, Broadway, New York, where it has played to more than a quarter of a million people. It is being shown in all the principal cities of the United States. Perhaps it is playing in your city right now. Don't fail to see it, and please write me your opinion when you have seen it.

These pictures prove that you can't see all that is best in pictures unless you see Universals.

In the name of Humanity

I thank sincerely all those excellent good-hearted people who have answered my appeal for aid for starving Germany, and assure them that their contributions have been forwarded and will be distributed where the need is most acute. Have you helped? If not, will you send me clothes, food, money, anything you can spare? Germany's condition is pitiable beyond words. Let's forget the scars of war and show the forgiving heart and the helping hand.

Carl Laemmle

President

UNIVERSAL PICTURES

"The pleasure is all yours"

1600 Broadway, New York City

"SPORTING YOUTH"

Universal-Jewel

Starring REGINALD DENNY

Supported by LAURA LaPLANTE

JIMMY WOOD is a chauffeur, an imaginative and romantic chauffeur, an adventurous and speed-mad chauffeur, whose greatest ambition is to some day break into the ranks of a select group of famous racing drivers. Sent to Del Monte, California, by his employer, he finds himself welcomed with an acclaim that astounds him. He's been mistaken for a certain "Splinters" Wood, famous English racing driver, whose arrival at the famous California resort was daily expected.

His reception is so overwhelming that he isn't given time to explain. He's feted with wine, women and hilarious song. "Of course he's out there for the big road race. No? Well, he must enter that beautiful speedster. Just leave it to us. We'll attend to it immediately," the committee told him. "Oh, you're driving a Renco. My Dad makes those cars. You must enter the big race," a beautiful girl told him.

What could the poor chap do? He was human, of a sporting disposition and Steve Brodie instincts. He took a chance and went through with the thing. And the fact that the real "Splinters" Wood showed up for the race, showed up with a price on his head and two detectives on his trail, added to the general predicament in which Jimmy became involved. But the race was staged, a race which sets a very fast pace in cinematic production. And how Jimmy won will be heralded by many a picture fan.

"100% SATISFACTION!"

[Telegram]

Fremont, Neb.

Universal Film Exchange,
Omaha, Neb.

I wish to take this opportunity of expressing my opinion on your Super-Jewel production, "Merry Go Round." Not only from a box-office standpoint is this picture satisfactory, but I feel safe in saying that it gave 100 per cent satisfaction to my patrons and, personally, I think it is one of the best pictures I have run this season, and sincerely hope Universal will continue to produce more of this kind of pictures.

Very truly yours,
EMPRESS THEATRE,
R. B. Thomas, Mgr.

POST CARD INVITES THEM TO "MERRY GO ROUND"

CHAS. GREIME, of the Ivan L Theatre, Blaine, Washington, hit his mailing list from a new angle and obtained excellent results in the exploitation of "Merry Go Round." Not satisfied with liberally plastering his town with one- and three-sheets and using many other excellent advertising exploitation stunts, Mr. Greime sent out four hundred postal cards, reading:

"Dear Ethel: I saw 'Merry Go Round' at the Grand Theatre here. It is the greatest picture I have ever seen and I want you to be sure and see it when it comes to Blaine.

(Signed) "FRED."

Mr. Greime posted the cards in Bellingham, the key city in his territory. The four hundred cards going into his town not only did much to sell the people to whom they were sent, but created a lot of talk about "Merry Go Round," which, of course, also had box-office value.

WILLIAM DUNCAN

The nation's most popular Chapter Play Star

EVERY exhibitor in the land knows of William Duncan's great drawing power. He is ALWAYS sure-fire! And in his great new chapter play he has packed the kind of thrills, spills and chills that serial fans are keen about. The whizzing story is by Courtney Ryley Cooper and directed by William Duncan himself. Let them know you've got the greatest serial star in the business in his greatest picture — bill it, boost it and watch them flock to your theatre in droves.

Coming soon in---

The

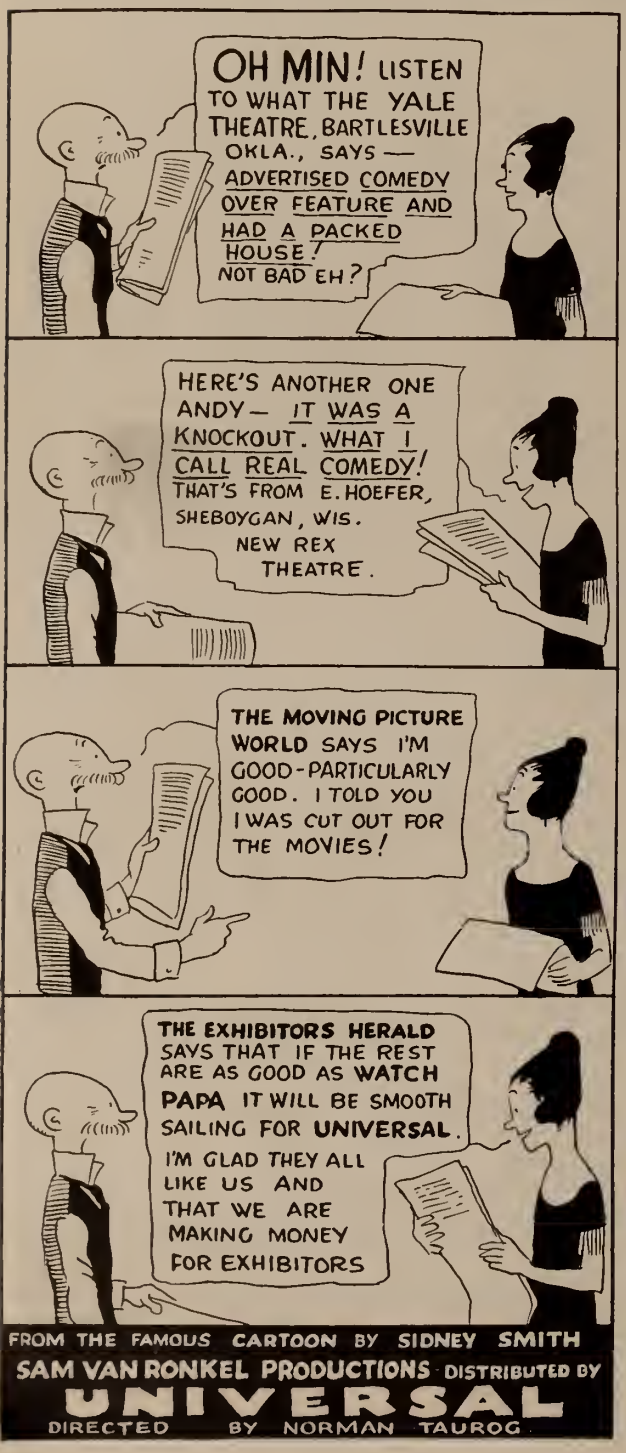
FAST EXPRESS

with a great supporting cast including beautiful EDITH JOHNSON

UNIVERSAL CHAPTER PLAY

The GUMPS

ANDY FINDS OUT WHAT EXHIBITORS THINK OF HIM



GOTHAM BUGLE

HAPPENINGS IN THE LITTLE VILLAGE OF NEW YORK AND THERE-ABOUTS

By JOE WEIL

Exhibitors' confidence in,
Appreciation of, and
Gratitude for what
CARL LAEMMLE
Has achieved in this industry
Is superbly expressed
In the universal response
To the announcement of
CARL LAEMMLE MONTH.

"We're for it," they say,
"Because he's for us!
"Always was—
"Always will be,
"And besides—
"Universal HAS the pictures!"

—— U. B. O. ——

Keith, Moss and Proctor house managers. Are getting all steamed up. In their race. To put "The Darling of New York," with Baby Peggy. Over. In record fashion. Watch this picture. It's going to rock New York's sky-scrapers. When it gets going! And that going to be. Pronto!

—— Nelson ——

Not Lord Nelson. Or Battling. But just as big a figure. In his own field. Louie Nelson, we mean. Lou of the Gem. And Imperial. And Plaza. And Alpha. All in Brooklyn. Lou's looking for more. And while he's looking. He's playing 100% Universal in what he has. Which accounts. For his looking for more. Eh, what, Lou?

—— and Gladstone ——

While we're talking famous names. There's Gladstone —Sam, we mean. Sam of the Metropolitan. And New Liberty. Sam has become one of our own Ben Rapaport's best friends. Reason enough. The connecting link? Universal Jewels. Sam, your smile means luck—and you're always smiling. Lots of it. To you!

—— Gildersleeve ——

Of the Kingston Opera Housse. Is cleaning out his safe. A real clean-up he says. Makin' room. For something that's going to fill. Every little fraction of an inch of space. In the strong-box. Yep! Gildersleeve is getting ready to play. "The Hunchback." Are YOU ready?

—— Alec Yokel ——

We see you've just appointed. Our good friend McCullough. As manager of the Strand, Newark. We congratulate both you. And Mac. And we're glad to see. You've already booked. The entire line-up of. Universal Star Series. Mac will put 'em over. In grand style. And the Strand, too.

—— Don't Forget ——

To get your dates in early. February play dates. In honor of CARL LAEMMLE. Remember the special FREE Anniversary supplies. Ask the Big U salesman about them.

Atlanta Happenings

By ROLAND G. McCURDY

BABY PEGGY Resemblance Contests are being arranged in connection with the showing of "The Darling of New York" at the following theatres: Lyric, Rockwood, Tenn; Academy, Selma, Ala.; Grand, Greer, S. C.; Strand, Pulaski, Tenn.; Airdome, Sevierville, Tenn.; Star, Tarrant City, Ala.; Charleston, Charleston, S. C.; Palace, Athens, Ga.; Rialto, Union, S. C.; Strand, Gaffney, S. C.; Dreamland, Chester, S. C.; Vendome, Nashville, Tenn.; Lyric, Huntsville, Ala.; Bonita, Canton, Ga.; Isis, Bristol, Tenn.; Liberty, Albany, Ga.; Lyric, Cullman, Ala.; Imperial, S. Pittsburg, Tenn.; Gay, Harriman, Tenn.; Grand, Tuscaloosa, Ala.; Rylander, Americus, Ga.; Aiken Opera House, Aiken, S. C.; Strand, Kingsport, Tenn.; Amusu, Lenoir City, Tenn.; Palace, Maryville, Tenn.; Odeon, Savannah, Ga.; Bohemia, Cleveland, Tenn.; Ideal, Columbia, S. C.; Rialto, Columbus, Ga.; Alamo, Gainesville, Ga.; Casino, Greenville, S. C.; Majestic, Johnson City, Tenn.; Metropolitan, La Grange, Ga.; Capitol, Macon, Ga.; Rex, Spartanburg, S. C.; Rex, Sumter, S. C.; Imperial, Gadsden, Ala.; Strand, Montgomery, Ala.; Imperial, Anderson, S. C.; Modjeska, Augusta, Ga.; Princess, Morristown, Tenn.; Star, Piedmont, S. C.; Elite, Rome, Ga.; Moneta, Sweetwater, Tenn.; Star, Talladega, Ala.; Winnsboro, Winnsboro, S. C.; Opera House, Florence, S. C.; Birmingham, Ala.; and Chattanooga, Tenn.

Photos of the winners will be entered in the contest being conducted by Director of Publicity, Roland G. McCurdy of the Atlanta, Consolidated, to discover the child most resembling Baby Peggy. A $50.00 cash prize will be awarded the winner.

Mr. C. W. Cheek of the Strand, La Grange, Ga., has changed the policy of his theatre and is running tab shows daily. He will continue to use Universal Jewels, Century and Gump Comedies.

Mr. R. E. Golden of the Golden Theatre, La Grange, Ga., operates one of the few straight 10-cent shows in Ga. He reports good business on "The Steel Trail."

Mr. L. Scales of the Fairfax Theatre, Fairfax, Ala., says he wouldn't be without "International News." His patrons like Universal Westerns so well that he says he couldn't be without them.

Mr. S. M. Sugarman of the Pekin Theatre, Montgomery, Ala., has signed up for all Universal Attractions for 1924. He says his patrons want them and he will make money on them.

"100% AUDIENCE PICTURE"!

Mayville, N. Y.
Jan. 7, 1924.

Mr. Carl Laemmle,
1600 Broadway,
New York City.

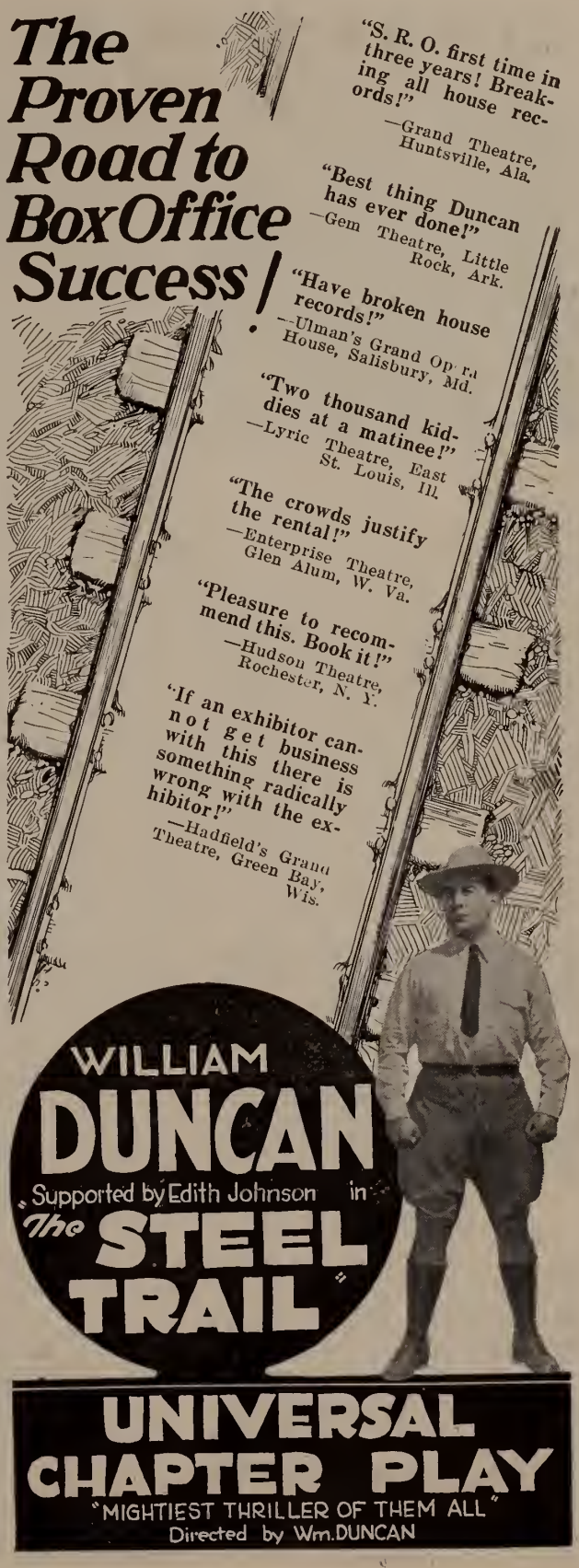
Dear Mr. Laemmle:

I feel it my duty to express myself on "Merry Go Round" that you may know how fully I appreciate this production and that any doubting small town exhibitor may take advantage of my experience. "Merry Go Round" is all that is claimed for it, and more. While I paid the highest rental for it (with one exception), "Merry Go Round" drew the largest gross and netted the most satisfactory profit of the season. Above all, it surely was 100% audience picture, which should be shown in every town that has a moving picture theatre. Having shown most of the "Big Ones" from "The Great Western Train Robbery" to date, feel competent to add that I have not over-rated "Merry Go Round" from a small-town exhibitor's point of view.

Yours respectfully,
SWETLAND OPERA HOUSE,
W. S. PATTERSON, Mgr.

P. S. I am very grateful for the "live and let live" service I am receiving from your Buffalo office at this critical time in this neighborhood.

THAT'S THE WAY!



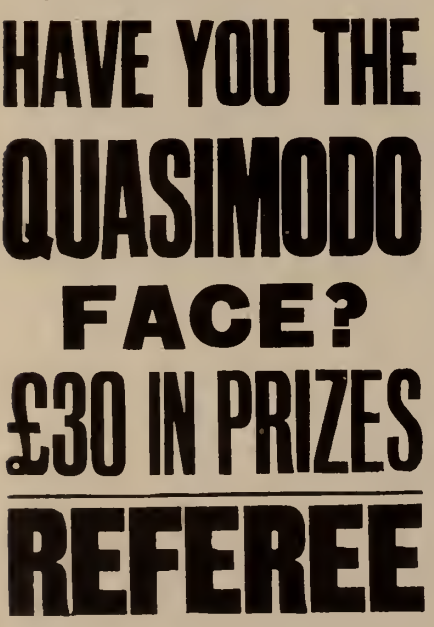
"HUNCHBACK" MAKE-UP CONTE

Betty Balfour awards prize to contest winner.

"HAVE you the Quasimodo face?"

Such was the slogan adopted as a by-word in every circle of London as a result of the successful tie-up put over by Marc Lachmann, Universal exploiteer, just returned from London, where he put over "The Hunchback of Notre Dame" for a highly successful engagement at the Empire Theatre, Leicester Square, now in its tenth capacity week.

This tie-up, effected by Lachmann with the London Referee, one of the outstanding metropolitan newspapers, was called the London Referee "Quasimodo Make-Up Contest," which resulted in reams and reams of publicity and free sniping all over London for "The Hunchback of Notre Dame" and was a splendid instigator for the newspaper itself.



One of the one-sheets posted all over London.

The idea in brief: A contest was opened and sponsored by the London Referee in which all amateur actors or dramatic students were eligible to enter, to participate in a make-up competition to effect the nearest replica to the make-up as perfected by Lon Chaney as "Quasimodo" in "The Hunchback." The contest was sponsored by the Amateur Actor department of the Referee and the city of London was circularized at the expense of the newspaper inviting all dramatic schools to enter their students in this rare opportunity for a test of dramatic ability and the art of make-up. Post cards and form letters were sent out and special posters supplied and posted by the Referee announcing the stunt in all corners of London.

Publicity ran in the Referee for three solid weeks, with special boxes on page one and articles of feature length by H. Chance Newton, one of the most beloved of London newspaper men, known as "Carados"; and Willie Clarkson, the London make up king and costumer of the Three Arts' Ball, Covent Garden spectacles, etc., telling the students how to apply the make-up for best results, etc. Sketches and pictures by the staff artists of the Referee were printed showing the forms of make-up as used by Lon Chaney.

All this for three weeks in advance of the contest. Then, on the notable morning of December 17th, the contest was held on the big stage of the Empire Theatre. An unusual program was arranged by Marc Lachmann and George Curnock and Culbertson Clark of the Referee. Special invitations were mailed to the Who's Who of London, inviting them to attend this contest. When the doors opened every prominent member of London's newspaper, motion picture, theatrical, sporting, social and political life was assembled to witness the novelty to be presented. The house was packed to the doors and at 11:30 a. m. the orchestra went into the pit and struck up an overture. The judges then assembled in the first row. They were Kenneth Barnes of the Royal Academy of Dramatic Art, H. Chance Newton of The Referee, Edgcombe Brighton of the Westminster Advertising Service of London, and March Lachmann. Willie McEwen, a well-known character actor, acted as stage manager and announcer.

After a few preliminary remarks by McEwen, in which he described Chaney's new era in the realm of dramatic make-up and the reason for The Referee's interest in this contest, a stunt reel was shown showing the production activities of "The Hunchback of Notre Dame" at Universal City, Cal., building of the cathedral, and then came a close-up of Chaney as "Quasimodo." This was followed by the contest itself, in which all the competing "Quasimodo's" were allowed three minutes each in which to walk or emote to their hearts' content, while the judges and audience observed their efforts for better or for worse.

CAN YOU "MAKE-UP?"
£30 IN CASH PRIZES
— for —
AMATEUR ACTORS

THE REFEREE is offering Seven Prizes to the value of £30 to the amateur actors and students of dramatic art who "Make-Up" best as

"QUASIMODO,"

The Hunchback of Notre Dame (in the Famous Film of that name).

To enter for the Competition, first read the details in THE REFEREE, London's great Sunday journal, then visit the Empire Theatre, London, and see how Lon Chaney makes up in this bewildering and amazing character, with his humped back and twisted face.

Two weeks are allowed for competitors to make ready for a test of their skill. There is no entrance fee.

On Monday, December 17th, all competitors will be asked to attend at the Empire Theatre, Leicester Square, London.

Each will be given at least an hour to prepare his "Make-Up."

Three independent judges will then award the prizes to those whose "Make-Up" is judged to be the best.

All correspondence regarding this competition should be addressed: Film Editor, "The Referee," 3, 4 and 5 Salisbury Square, London, E. C. 4.

Valuable hints on how to make-up for the character will appear in THE REFEREE on Sunday, December 9th.

Readers of THE REFEREE will be invited to assist at the Judging on Monday morning, December 17th.

Type of herald used to advertise contest.

ST TAKES ENGLAND BY STORM

A few of the contestants in the "Hunchback" Make-Up Contest.

Fifteen contestants assembled after the contest as every newspaper photographer in London took flashlights and sent the stills broadcast over Great Britain and the United Kingdom for syndicate material which broke in every pictorial section the following day from Dublin to Wales. Then came the judging. One woman contestant and fourteen men. The contest was won by John Frederick De Frene, a commercial traveler, and his prize was £20. Noel Jaquin won second prize of £5. H. E. Craymer won third prize of £1, and the five consolation prizes of £1 each were won by Miss Eva Mallory, F. J. Gamage, G. M. Smith, Edwin Stone and Vivian Lloyd Thomas.

Everybody who attended complimented the stunt and its effort to advance amateur theatrical and dramatic art. The opposition newspapers of London even went so far as to congratulate The Referee for taking the active interest in the stunt and column writers discussed the program at large and the novelty of the stunt.

It sold "The Hunchback of Notre Dame," The Referee and made friends for all concerned. It helped dispel the theory that London did not want American exploitation, as this stunt was handled with all the enthusiasm on the part of all concerned for 100 per cent. results.

Some of the newspaper write-ups follow:

Mr. Kenneth R. Barnes, Administrator of the Royal Academy of Dramatic Art, sent The Referee this appreciation of the competition:

"I should like to write you a few words to express my appreciation of the interesting competition which was held under your auspices at the Empire Theatre on Monday last. Speaking as one of the judges, I consider that the effort made by The Referee to stimulate amateurs to take a special interest in the art of make-up was most valuable. It would be hard to find a more difficult task than to imitate Mr. Lon Chaney's make-up as Quasimodo, and, on the whole, the competitors made an excellent attempt, and the enthusiasm shown in the large audience testified to their keen spirit."

Mr. H. Chance Newton (Carados) wrote:

"I have never known an affair of this kind better organised or more enthusiastically received. It was a great credit alike to The Referee, to the presenters of the splendid film-play, 'The Hunchback of Notre Dame,' and to the fine audience, which included many of the best-known and most popular people in dramatic, kinematic, musical and social circles.

"As one who had the honour to be among the four judges, I feel impelled to state that the chief thing which struck me in this interesting competition was the marked variation adopted by all these amateur competitors, both in make-up and manner.

(*Continued on page* 35)

"THE REFEREE"

and the Directors of the European Motion Picture Co., Ltd., request the pleasure of the company of

..... and Friends at The Empire Theatre, Leicester Square, W. C., on Monday, December 17th, at 11:30 a. m. when the judging will take place and prizes will be awarded in open competition to amateur actors for the best stage make-up of

QUASIMODO

as portrayed by Lon Chaney in the great film

The Hunchback of Notre Dame

Judges: Mr. Kenneth Barnes, director of the Royal Academy of Dramatic Art; Mr. H. Chance Newton, "Carados" of The Referee; Mr. Marc Lachmann, representing Mr. Carl Laemmle of the Universal Pictures Corporation.

Pictures from the Film will be shown. The orchestra will play selections from the film music. Descriptive passages from the novel will be read by Mr. Walter McEwen, the well-known stage and picture actor in character as Quasimodo.

Facsimile of invitation to special contest performance.

THE REFEREE is offering £30 in cash prizes (1st prize £20, 2nd prize £5, 3rd—7th prizes £1 each) to the amateurs or students of dramatic art who succeed in "making-up" best as —

"QUASIMODO," The Hunchback of Notre Dame.

Full details of the offer, with a life-like drawing, will appear in THE REFEREE on Sundays, December 2nd and 9th.

The character of "Quasimodo" can be seen in the film now being shown exclusively at the Empire Theatre, London.

This competition is open until Monday, December 17th, when all competitors will be given an opportunity of "making-up" at the Empire Theatre. Mr. Kenneth Barnes, administrator of the Royal Academy of Dramatic Art, and "Carados" (Mr. H. Chance Newton) of THE REFEREE will award the prizes.

All correspondence should be addressed: Film Editor, The Referee.

Postcard sent to dramatic students and amateur actors.

Another type of one-sheet advertising the contest.

Godowsky, Reisenfeld and Carl Laemmle to Judge "Hunchback" Music Contest

UNIVERSAL'S $250.00 musical competition is rapidly drawing to a close, and the winner's name will be announced shortly. Leopold Godowsky, the noted pianist; Dr. Hugo Reisenfeld, musical director of the Rialto, Rivoli and Criterion Theatres, New York City, and Carl Laemmle, president of the Universal, constitute the board of judges at present passing on the hundreds of compositions submitted.

The object of the contest was to obtain a "march number" to be dedicated to the Universal production, "The Hunchback of Notre Dame." Besides the cash prize of two hundred and fifty dollars, the winner will receive ten per cent of Universal's share of the royalties received from the sale of the number, which will be published by a well-known Broadway musical house.

Several hundred manuscripts were submitted to the Universal. These were all given personal attention by the judges and an award made only after several weeks of repeated playing of many of the worthier compositions. Each judge worked individually, so his decision might not be influenced by the decision of either of his colleagues. This meant a considerable delay, but assured the contestants a better opporunity of receiving individual attention.

Joe Martin, Noted Monkey, Deserts Screen For Circus

JOE MARTIN, famous Universal orang outang comedian has deserted the screen. He is now the leading Simian attraction of the Al. G. Barnes Circus. Joe Martin this week bade goodbye to the films at Universal City, in a last long, lingering farewell in which noted human stars took part. Laura La Plante was present to bid the big man monkey bon voyage; Reginald Denny shook hands with him, and Hoot Gibson gave him a farewell bag of peanuts.

Famous for years in comedies—and on occasion for his dramatic acting, as in "Merry Go Round," where he worked retribution on the cowardly "Huber," Joe Martin is known the world over, wherever films have been shown. But this harks back to the good old days, when he was a well-behaved, docile Simian, before he developed temperament and temper.

"Merry Go Round" was the last big picture in which he appeared. He developed a sudden savage sullenness which made it dangerous for any human actor to work with him, and even Charles B. Murphy, chief trainer, became afraid to handle him. Joe was declared no longer available for picture work. "Jiggs," a remarkable female chimpanzee, has taken his place before the camera. Two years ago Joe worked with children in comedies, and was as affectionate and well behaved as a dog. He is as strong as four men, and so his sudden reversion to jungle savagery became a serious thing.

Joe's last two pictures are scheduled for release this month. They are "A White Wing Monkey," a one-reel comedy which has just been booked into the Rialto Theatre, New York, and "Down in Jungle Town," another one-reel comedy.

36 Universal Jewels a Year

(*Concluded from page* 13)

this program would entail, but I have changed my mind. Rather, you have changed my mind. I feel that you should be in a position to know what you can sell and what the exhibitor wants. I am going to the Coast tonight and I am going there prepared to put this program into execution. It will take careful planning and expert supervision, but Universal has tackled big problems before, and I feel confident that we can turn out thirty-six Jewels of even better quality than our last year's product.

"I have conceived a great admiration for the way Mr. Lichtman does business. He is fair and square—a man after my own heart. I will stand back of anything he does. He puts all his cards on the table face up. I like that. I have no hesitancy whatsoever in placing the exchange system under his wise supervision.

"I know very well that much of our product has been virtually given away, a swopping dollars proposition. No company can afford to do that, and no exhibitor can expect that any company can stand such a ruinous selling policy. One exhibitor even boasted to me that he 'stole' several pictures from our exchange manager in his territory, and I don't doubt it. But I have had an illuminating experience within the last month or two here in Chicago. Mr. Leserman, who has severed his connection with my company after a number of years of business relations which I have always extremely enjoyed, has been endeavoring to buy a theatre or two in this territory. But many exhibitors who wouldn't pay us a fair profit for our film want three or four times as much for their theatres as they are worth. Theatre business must be pretty good.

During the convention, speeches were made by George Brown on the method of exploiting "The Hunchback" in the various territories; by Richard Anderson for International News; by Julius Stern, who gave a talk on conditions as they were when he first started in the business and as they are today; by Ariel Varges, the International globe circling cameraman. The convention wound up with a banquet at the Hotel Drake, at which the orders of toastmaster Paul Gulick were that no business was to be mentioned, but that the entire object of the final gathering was social and for the purpose of making the Universal family better acquainted with itself. Neverthless, he suspended the rule to admit a challenge to a sweepstakes proposed by Gerald Akers, for division managers only, on the results of the next two months in increased business and decreased cost. The convention then adjoined.

Those in attendance were Carle Laemmle, president Universal Pictures corporation; Al Lichtman, general manager of exchanges; Ned Marin, assistant general manager of exchanges; Paul Gulick, director of publicity; George Brown, director of "Hunchback" exploitation; Julius Stern, producer of Century Comedies, and the following district managers: H. P. Wolfberg, H. M. Herbel, I. Von Ronkel, Joe Friedman, Gerald Akers, Edward Armstrong, Clair Hague, Ned Depinet, Dan Michaelove, Jules Levy, W. C. Herrman, R. V. Anderson; the following special representatives: Charles F. Schwerin, Fred Gage, Leslie W. Weir; and the following exchange managers: E. W. Kramer, Buffalo, N. Y.; D. W. Fraser, Butte, Mont.; E. F. Dardine, Charlotte, N. C.; L. W. Alexander, Chicago, Ill.; J. Holden, Cincinnati, O.; H. S. Brown, Cleveland, O.; E. Gerbase, Denver, Colo.; Herman Stern, Des Moines, Iowa; L. C. Thompson, Indianapolis, Ind.; Maurice Joseph, Kansas City, Mo.; C. L. Theuerkauf, Los Angeles, Calif.; George Levine, Milwaukee, Wis.; Maurice A. Chase, Minneapolis, Minn.

There's only one "GALLOPING ACE" and that's

PETE MORRISON

Starred in the fastest WESTERN CHAPTER-PLAY ever screened—

"The GHOST CITY"

"Pete Morrison a great favorite. We did bigger than expected. Offers big exploitation possibilities."
O. L. Meister, Manager,
Whitehouse Theatre, Milwaukee, Wis.

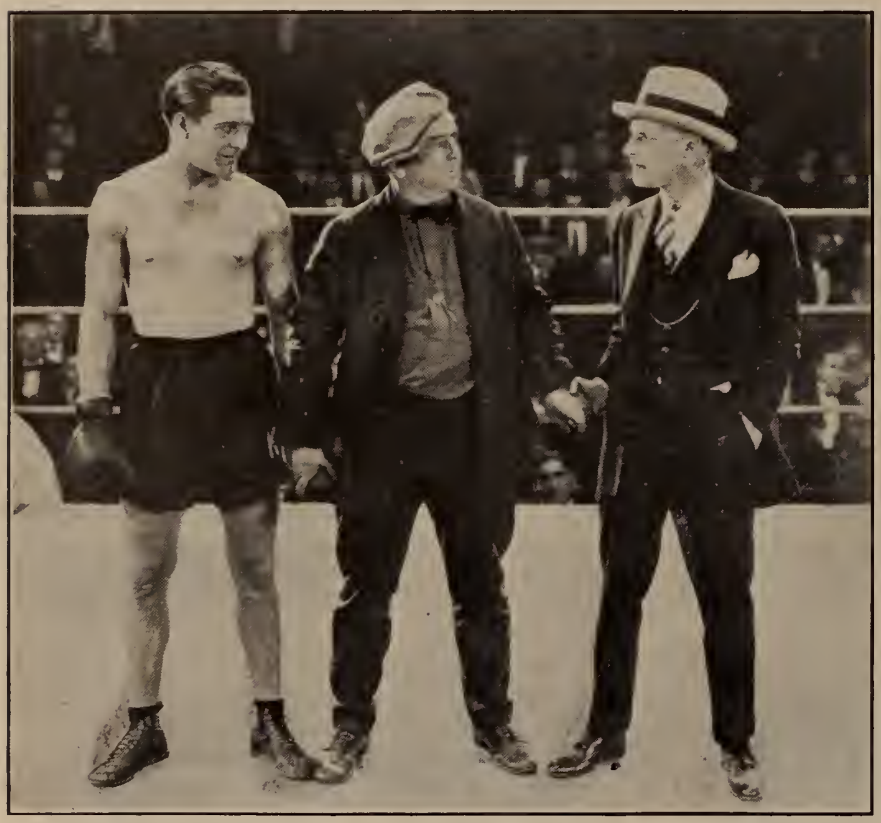
"Captured our intense admiration. The audience must come back to see what happened!"
Exhibitors Trade Review

"Good stuff! Supplies a genuine thrill!"
New York Morning Telegraph

Advertised in The Saturday Evening Post
DIRECTED BY JAY MARCHANT

UNIVERSAL CHAPTER-PLAY

Exploitation Ideas and News Story for Fourth Series of "The Leather Pushers"



"CHAMP GATE CRASHER" SUFFERS FIRST DEFEAT

Director Ed. Laemmle of "Leather Pushers" Engineers the Wonder.

WONDERS never cease. "One-Eyed" Connelly, king of gate-crashers for these thirty-five long years, must sadly chalk a defeat to his credit.

The flawless third of a century record, during which time he viewed, free, for nothing, gratis—every big professional fight in the country, crumpled when he arrived at Universal City and attempted to "do his stuff," in Billy Sullivan's studio.

Edward Laemmle was directing John L's nephew who was staging a bout in an episode of the "Leather Pushers" series, the first of which comes next—to the—theatre, when Laemmle became aware of an intrusion. Connelly is really more than an intrusion, he's a crowd all by himself.

Suddenly! In a breath, history was made. The celebrated pal of the late King Edward, Jack Dempsey, Tex Rickard, Jim Jeffries, and other leading lights of the sport world, was given the "bum's rush."

Truth be told, he was bounced four times, with all his reputation and his multitude of protests. Then, very meek and docile, he begged for a yellow pass. His entreaty was granted. "It's the first time in thirty-five years that I had to use a pass," he sighed. But he admitted it was worth it, to see the nephew of the greatest old time heavyweight champion, "push his dukes."

Sullivan was engaged by director Laemmle to fill the shoes of Reginald Denny, now starring in Jewel features for Universal. Hayden Stevenson plays Joe Murphy, his manager, and Lorraine Easton, Fay Tincher, Kathleen Myers, Mollie Malone, Josephine Hill, and Ruth Dwyer are the leading ladies selected for the individual releases of the six two-reelers of the series which were adapted from H. C. Witwer's celebrated Collier's Magazine stories.

HOW TO PUT THEM OVER!

Prizefight Tickets

If you want to get attention to your show by attractive throwaways, imitate a prizefight ticket (you can get a sample from a local boxing club) printing in the name of Billy Sullivan (Kid Robertson) versus the particular opponent in the round you are to show. Distribute these in quantity to bootblacks, barber shops and in other places frequented by men.

Fite Nite

You can run a weekly fight night using the line "Tuesday is FITE NITE—Billy Sullivan meets all comers." Hang out a small banner over your entrance doors—"Tonight is FITE NITE." By using space in your ads on this you will attract a certain amount of extra patronage that will make a habit of coming to your theatre weekly while the "Leather Pushers" series is running.

Cut-Outs

Every theatreman running the series should have a three sheet cut-out of Billy Sullivan for lobby display purposes. You will find a poster particularly designed for this purpose. Each week you can add a different announcement sign stating the week's bout or the number of the round you are to play.

A Prize Ring

You can build a miniature ring in your lobby at very little expense. Use a sheet for the floor; broomstick handles for the posts; clothes-line for the ropes; and add the atmosphere by placing pails, stools, sponges, etc., in each corner. This is good for the announcement of the opening of the series if you have your signman paint the notice in black letters on the sheet used for the ring floor. Or you can set the 3 sheet cut-out in the center of the ring.

Series Tickets

If you find the season ticket idea profitable you can work a new angle on it by getting out "SERIES TICKETS" for the "Leather Pushers." Sell a series of six tickets, one for each round, for the price of five.

Exhibitions

Tie-up with a local boxing club and arrange weekly exhibitions by its members on your stage. If you have local boxing commissions ask their support, explaining to them how the clean pictures are boosting the clean sport.

"Hunchback" Make-Up Contest Takes All England By Storm

(*Concluded from page* 31)

"Each one had evidently thought out Hugo's great Hunchback character on independent but always strictly sympathetic lines. Here and there was added a little touch of semi-fiendish comicality or (perhaps inevitably) quaintness.

"Indeed, speaking as one not utterly inexperienced in the intimate forms of stage technique, I was literally astonished at the widely-contrasted dramatic perception expressed by all who competed, especially by the seven other successful competitors who were otherwise so far below the winner of the First Prize. In some of the seven runners-up, as in the unsuccessful group, the obviously underlying sense of "character" was sometimes marred by over-emphasis, extravagant facial play and gesture, or needless repetition of action, but never by any lack of earnestness.

"The whole affair formed another striking proof of the vast advance in amateur acting since the days when so often one had to apologise for such players or to minimise one's censure almost to vanishing point — lest one should appear 'too cruel.'

"Finally, as one who in his time has often had to step down to the footlights to speak the traditional tag, 'And now, if our kind friends in front will only, &c.,' I feel it only just to pay my tribute of praise to the large audience for their kind and unanimous support of our decisions in appraising the dramatic efforts of the twelve earnest male competitors and the one Daring Damsel!

"CARADOS."

The following was one of the many letters of thanks and appreciation received by The Referee from readers:

"Sir,—May I express my very best thanks for the tickets for the Quasimodo matinee yesterday sent me by The Referee. I and my friends were very much interested, and may all good things come the way of the brave old paper. There was just one fly, however, in the ointment! We were not allowed to see our well-loved Carados on the stage.—I am, Sir, yours, &c.,

"DELGARDE FRASER.

"Hendon."

Mr. Ernest E. Norris, the well-known actor-manager, wrote to The Referee:

"As a witness of the interesting competition at the Empire, I personally regard it as a great object-lesson to producers of both plays and films, who are all bowing down to that curse of acting and versatility, 'type.' Experienced actors are constantly met with, 'Sorry, you are not the type.'

"Only last week I heard of a new and successful management turning down an experienced actor because he wasn't bald! Shades of Willy Clarkson, what next?

"But Monday's lesson proved that even amateurs were able to reproduce Lon Chaney's wonderful make-up — several, including the lady, were, indeed, excellent—yet I wager that if any one of them had applied to a film agent or producer they would have received the parrot reply, 'Not the type.'

"Now that The Referee has shown what amateurs can do, may we hope that it will dawn upon some producers (plays or films) that it is possible for the professional actor to conceal his identity, to simulate a 'type,' and thus give employment to those who have given their best years to acquire and master their art?"

Mr. John Frederick De Frene, the winner of the first prize, is twenty-eight years old, and was born in London of Anglo-French parents and educated in France. He is manager of Mr. T. Y. Nicol's Theatre Sign Service, 58, Dean-street, W. 1. Mr. De Frene has travelled the world over as a commercial traveller. He speaks seven languages, and knows his way about in Russia, Japan, China, Korea, United States, Australia, and many other countries. His well-merited victory was won by honest hard work.

"I have had no stage experience," Mr. De Frene said to a representative of The Referee after the trial on Monday. "It has always been my hobby to adopt the character and dress of the countries in which I have travelled. In the United States I passed for an American and in Russia for a Russian. I have worn native costume in Korea, China and Japan.

"I saw the film twice, and, of course, I have known Victor Hugo's great novel since my childhood. In making-up for the character of Quasimodo I used for the face a light pale pink ground colour (No. 5) and a darker red screen colour (No. 9), with lake for the lines and shading, and white eyelids; one spot of black in the corner of the eye gave me the droop.

"My eyebrows and the hair on my chest were put on with great care, and stood out naturally. I used pegs to keep the lower lip turned out, and was very glad when I could take them out. I was very careful to make bumps in my legs, as I thought these rheumatic limbs were in keeping with the character. I made up my hands carefully, and put a false heel under my right foot in order to get the proper hunchback effect.

"My clothing was the best representation I could get of a monk's clothing, old and cut down, such as Quasimodo would have worn. I placed a mark of the rope on one shoulder."

NOVEL EXPLOITATION STUNT

DRAMATIC STUDENTS TRY TO OUT-CHANEY QUASIMODO

MARC LACHMANN'S TIE-UP WITH "REFEREE" RESULTS IN SPLENDID PUBLICITY

A novel exploitation stunt was presented at the Empire Theatre on December 17th in regard to the *Referee* - *Quasimodo* Make-up Competition, which was held on the stage.

Marc Lachmann, special representative from America for Universal, arranged the tie-up with the *Referee*.

The *Referee* sponsored the contest in connection with their amateur actor's department. All contestants were given one hour to make-up in replica of the make-up used by Lon Chaney in his celebrated "Quasimodo" characterization from "The Hunchback of Notre Dame." The *Referee* was represented by George Curnock, managing editor, Clubertson Clark, business manager, and H. Chance Newton (Carados). Three weeks of publicity were devoted to the stunt, in which pen sketches by Pinanzi and descriptive stories of the contest appeared throughout the publication. Double-crown posters announcing the stunt were distributed.

Invitations were sent to all theatrical artists now appearing in London, and to prominent social and business people.

A packed theatre greeted the amateurs. Wallie McEwen, a well-known character actor, acted as stage manager and announcer. After a few preliminary remarks by McEwen, in which he described Chaney's wonderful make-up, and the reason for the *Referee's* interest in this contest, a stunt reel showing the production activities while making "Hunchback" at Universal City, Cal., building the cathedral, etc., was screened, including some close-ups of Chaney in the study that the amateurs were to follow. The judges were: H. Chance Newton, Kenneth Barnes, Edgcombe Brighton, and Marc Lachmann of Universal.

The Cinema.

NATIONWIDE EXPLOITATION FOR OPEN

Manager Charles Hoskins of the Cameo Theatre, Pittsburgh, Pa., is responsible for this attractive lobby.

WITH the co-operation of Universal's exploiteers in the various sections of the country, Florence Wallach of the Century Film Corporation, supervised an extensive campaign on the openings of Baby Peggy's first big production, "The Darling of New York." This picture was produced by Universal and Century together and these companies worked together in putting the picture over.

Starting in Chicago, where the opening was held in the Randolph Theatre, the campaign was carried on in Milwaukee, Omaha, Des Moines, Kansas City, Oklahoma City, Pittsburgh and Baltimore. In Chicago a special herald was issued through one of the large department stores, being sent out in all packages containing children's purchases. This herald invited one child and a parent to come to any matinee performance as guests of the management. It was extended in appreciation of the purchasers' Christmas patronage at the store. These arrangements were made with The Fair and they carried large pictures of Baby Peggy and an announcement of the invitation in all their newspaper ads. Another herald was distributed announcing that when presented at the box-office with fifty cents it was good for the whole family at any matinee performance. The Boston store, another of Chicago's big department stores, handling the Baby Peggy doll, devoted one of its large windows to a display in which a card was placed advertising the showing of the picture at the Randolph. A case of the dolls was left open in the lobby, so that if one happened to be taken the police could be put on the trail of the lost doll, etc.

Special Baby Peggy milk bottle caps used by the Hermes-Grove Milk Company during the run of "The Darling of New York" at the Cameo Theatre in Pittsburgh, Pa.

In Milwaukee special poster cut-outs were used in the lobby for weeks before the opening. A Baby Peggy resemblance contest was also held and the children of the city were given

(*Continued on next page*)

NGS ON "THE DARLING OF NEW YORK"

(*Continued from preceding page*)
free seats for bringing something to the theatre for the poor. This latter stunt was arranged in co-operation with the Milwaukee Journal and through it the picture received considerable publicity.

In Omaha, Miss Wallach persuaded the largest milk distributing company to use a special milk bottle cap with a picture of Baby Peggy and reading: "Baby Peggy likes our milk. Go to see her at the Sun Theatre in her first big production, 'The Darling of New York.'" The Fairmount Ice Cream Company put up special Baby Peggy ice cream bricks and all their trucks carried large banners advertising them and the showing of the picture at the theatre. The World-Herald held a resemblance contest in which the prizes totaled $150. The Omaha Bee gave a newsboy party and took the entire house for one performance. Both of those stunts kept the "Darling" in the public eye for several days.

In Des Moines a resemblance contest was arranged with the merchants of the city giving the prizes. They carried announcements in their daily advertisements. The Register-Tribune, one of the oldest dailies in the Middle-West, conducted this contest and it is interesting to note that it is the first time that this paper has ever sponsored any such contest.

Special window devoted to a display on Baby Peggy dolls and "The Darling of New York," by Brager's department store of Baltimore, Md., during the run of that picture at the Sun Theatre.

In Kansas City, Miss Wallach arranged a decidedly novel contest in conjunction with the showing of the picture. Through a two-line ad she secured about ten youngsters resembling Baby Peggy. Arrangements were made with the different merchants to plant these Peggies in their stores at certain hours. A double-page truck was run in the newspaper carrying an ad from each merchant announcing that prizes of merchandise would be given to people identifying the most Peggies. Each Peggie gave the person identifying her a coupon. A ticket-selling contest was organized among the school children and the one selling the most tickets was given a handsome prize. This was arranged for by Mr. Belasco, Universal exploiteer for Kansas City. Jones department store, selling the Baby Peggy doll, dressed a large window and put a showcase of the dolls in the lobby of the Liberty Theatre, where the picture was shown.

In Milwaukee, Ascher's Merrill Theatre, a real live-wire house, was not content with twenty-four sheets, they had specially painted billboards for Baby Peggy in "The Darling of New York."

In Pittsburgh the milk bottle cap was used and all of Liggett's soda fountains made up a special Baby Peggy sundae. An identification contest was also run in Pittsburgh with the Pittsburgh Press and several large merchants of the city. The Pittsburgh Post gave a special newsboy party at the Cameo for the showing of the picture.

In Baltimore, Carl Laemmle personally made arrangements with the manager of the New Theatre for the showing of the picture. A resemblance contest was conducted and a special tie-up was arranged with Brager's department store, where the Baby Peggy dolls are sold. Several window tie-ups were also arranged.

(*Concluded on page* 40)

Service Hints for "The Man from Wy

Two-column Scene Cut.

AT A GLANCE

TITLE—"The Man from Wyoming."

BRAND—Universal Attraction.

TYPE OF STORY—Romantic adventure story of a man who comes to a cattle country with the taint of the prison upon him, and who, to escape going back, adopts, under compulsion, the despised vocation of sheepherder. The love interest is intensely dramatic.

STAR—Jack Hoxie.

PREVIOUS HITS — "Don Quickshot of the Rio Grande," "The Red Warning," and other western pictures which have proven sure-fire attractions because of their dramatic speed.

SUPPORTING PLAYERS — Lillian Rich, William Welsh, Claude Payton, Lon Poff, George Kuwa, Ben Corbett and James Corrigan.

DIRECTED BY—Robert North Bradbury, who made "The Red Warning."

STORY FROM—The novel by William McLeod Raine.

SCENARIO BY—Isadore Bernstein.

PHOTOGRAPHY BY—Merritt Gerstad.

FOOTAGE—4976.

EXPLOITATION

THERE is plenty of hard riding, rough-and-tumble fights and great heart interest in this actionful western starring Jack Hoxie. Your patrons will like Hoxie as "The Man from Wyoming" and you can let them know in advance that it's real "rip-roaring" picture.

Lobby Decoration

Use the three-sheet poster of the man on the horse for your cut-out. Do not destroy the map background, but mount this on compoboard also, pasting on jagged pieces of paper to flap from the rent portion of the map. Paste a sheet of bright red tissue paper over the big opening on this background and set an electric flasher in back of it. Stand the horse and man cut-out about six inches in front of the map. The flashing light will add tremendously to the attraction value of this display.

Essay Contest

Your chance to work up interest among the schools presents itself in the title, "The Man from Wyoming." Start an essay contest on the subject, "WHAT DO YOU KNOW ABOUT WYOMING?" Free movie tickets will be the prizes.

A Great Calling-Card Idea

If you want to see how much attention a novel card can get in your lobby—try this:

Take a big nail and carefully punch out letters spelling "The Man from Wyoming." As you punch, oil the nail each time. This will give the effect of a bullet-hole. Let the letters run a trifle irregularly.

Set this card up — painted black — with a light behind it. Above it hang a small card reading, "His calling card." Below it, neatly lettered on a small card, have the information: "Jack Hoxie, star of 'The Man from Wyoming,' shot this ad for us with his .44. We will offer $10 to any man who can do the same at 30 yards."

THE EXHIBITOR'S BIG ADVANTAGE

No other business man has your advantages. He CAN'T SELL his advertising matter. You CAN SELL YOURS. You, and you alone, control your own screen—the greatest advertising medium in the world—and people pay you to read what you put on it.

Run the Trailer on "THE MAN FROM WYOMING"

Advertise all you can, get all the publicity and put over all the stunts possible—but don't overlook your big asset — YOUR OWN SCREEN. Universal trailers are punchy and effective — they arouse curiosity, stimulate interest, plant the title, and sell the picture in advance.

Write or wire the National Screen Service, Inc., 130 West 46th Street, New York City; or 845 South Wabash Avenue, Chicago, Ill., for your trailers, giving exact play dates.

ning," Jack Hoxie's Latest and Greatest

THE PLOT

JACK HALLOWAY covets the land of David Messiter, cattleman, but Messiter won't sell. When Ned Bannister escapes from prison and falls into the hands of Halloway, the latter recognizes a tool put into his hands by Fate. He tells Bannister that he won't give him away to the authorities if he'll follow instructions. Instructions are to take a herd of sheep, supplied by Halloway, and graze them upon the government land adjacent to the Messiter ranch. The sheep will spoil the land for cattle pasture. Bannister, unwilling to go back to prison, consents. He is gently ordered by the Messiter cowboys to make himself scarce. He declines firmly, and when Messiter himelf come to argue with him he is still firm. Just as he is finished talking with Messiter the latter, on his way to leave, is shot in the back. Bannister is suspected, but his gun is O. K. and nothing can be proved. Helen Messiter, niece of the dead man, comes to the ranch from the state capitol, where she has been living with her guardian, the governor, and as she drives to the ranch she meets the scene of a lone man ambushed by many. She saves him and finds out later that he is suspected of killing her uncle. The men who ambushed him were her own cowboys. From then on the desires of Halloway—now directed toward the woman of the ranch as well as the ranch—perils of Bannister and the impulses of the young girl who has taken charge of the Messiter ranch tangle up in a maze of dramatic adventure with a final solution in a thrilling climax.

Ad. Punches

1—The big dramatic angle of this picture is the feud between the cattlemen and sheepmen. Some of the bitterest gun fights ever staged in the West have sprung out of disputes over the grazing right to the open range country.

2—Play up Jack Hoxie's name strong. It stands as the symbol of the real western cowboy, the spirit of the Old West. Hoxie pictures are always crammed with action — hard riding, shooting—full of the romance of the open range.

3—Emphasize the fact that the picture is a screen version of the famous novel, "Wyoming," by William MacLeod Raine. His books are widely read and are authentic narratives of life in the western range country.

HERALD

WITH her sporty roadster straining at the rough climb over mountain roads, Helen Messiter came to a stop in the center of a fair open space surrounded by tumbled rocks and brush.

On her right, behind a rock, the hat of a lone man could be seen bobbing up and down, with his arm occasionally appearing, a gun in his hand. He stopped firing when he saw her.

On her left, more distant, were a

One-column Scene Cut.

dozen men, entrenched behind a string of boulders. They stopped firing for a moment.

What was the fight? Why were a dozen men attacking one lone man?

She didn't stop to seek an answer to the question — it merely flitted through her mind and, simultaneously, she threw the car into gear, shoved off the road and motored through the sandy soil to the spot where the lone man was valiantly defending himself. She commanded him to step on the running-board. Thus protected, he made his "getaway" from the men who were after him.

The Messiter ranch presented an ominous look when Helen drove into the yard. She had come from the state capitol to look into the death of her uncle, owner of the ranch. She introduced herself to a group of sour-looking cowboys.

"So you're Helen Messiter!" exclaimed the oldest. "Well—well, you just saved us from 'getting' the man we think killed your uncle!"

There is plot and counter-plot, spiced by a dramatic romance, in Jack Hoxie's latest Universal picture, "The Man from Wyoming," in which he plays all sorts of a crook—to appearances—and which will entertain you at this theatre next.....

WHO'S WHO

NED BANNISTER.....*JACK HOXIE*
Helen Messiter.....Lillian Rich
David Messiter.....William Welsh
Jack Halloway.....Claude Payton
Red.....Ben Corbett
Jim McWilliams.....Lon Poff
Sing Lee Wah.....George Kuwa
Governor of Wyoming
James Corrigan

Display Lines

One Man Holding His Own Against a Dozen in a Desperate Battle of the Western Range Country. They Were Sure to Get Him . . . But Just as They Were Closing in On Him a Roadster Whirled Up and He Escaped in a Maze of Dust. See Jack Hoxie in "The Man from Wyoming."

Cowboys Hitched Up Their Gun Belts and Swore. Sheep Grazing on Their Range. Sheep! The Curse of the Cattle Country! The Law Gave the Cattlemen no Protection—and the Sheep Herders Were Very Straight Shots. See the Big Feud of the Cattlemen and Sheepmen in Universal's "The Man from Wyoming."

He Had Been a Cowboy Until He Got Into Trouble and Went to Prison. Then He Escaped and Found Protection in His Home Country—As a Sheep Herder. Stubbornly He Fought to Protect His Sheep Against the Cowmen Who Had Once Been His Pals. See Jack Hoxie in "The Man from Wyoming."

Great Herds of Cattle on One Slope—Great Herds of Sheep on Another. They Came Together in the Hollow—and Their Herders Came to War! Don't Miss Jack Hoxie's Thrilling Western Drama, "The Man from Wyoming."

"I Could Almost Love You If You Were a Cowboy, But You're a Measely Sheep Herder." Harsh Words from a Beautiful Girl. But She Was the Owner of a Cattle Ranch and the Sheep Man Was Grazing His "Woolies" On Her Range. See Jack Hoxie in "The Man from Wyoming."

Exploitation for "The Darling of New York"

(*Concluded from page* 37)

In Seattle, Wash., Robert Bender, manager of the Columbia Theatre showing the picture, outdid himself in stunts for the engagement. He arranged for a Baby Peggy Christmas Club, the members of which pledged themselves to make somebody happy on Christmas. This club received lots of press comment and brought out many children and their families. A special showing was arranged for the Children's Orthopedic Hospital the Friday before the opening. This caused much comment and received considerable newspaper space as this hospital is the city's pet charity. Bender also arranged a little tots' fashion show and had a child pianist on the program with the picture. Bender reports that he enjoyed the show and the results obtained so much he hated to change his program.

Manager Bender's sentiments were those of all the managers showing "The Darling of New York" throughout the country. They reported successful showings and claim the picture to be a wonderful audience picture as well as a fine box-office production.

"THE GHOST CITY"

Universal Chapter Play

Featuring PETE MORRISON and MARGARET MORRIS
with AL WILSON

No. 10 — "The Frame-Up"

THE girl pulled through the panel by Mort's accomplices turns out to be Ginger—not Alice; and Alice and Larry escape, pursued by the others. The sheriff's posse interrupts the chase and arrests Carley. At Mort's trial, Larry presents as evidence of the plot, a warning written by Carley demanding $10,000 as a bribe to spare the ranchers' water supply. He further testifies that Carley blew up the dam and opened the reservoir sluice gates.

Carley, on the stand, apparently starts to turn state's evidence, but accuses Larry of instigating the plot. A riot in the court is narrowly averted. Mort takes the sheriff to Larry's bunkhouse and "finds" the map, "planted" by Ginger. Mort slips away, and Larry is put under arrest, but escapes, pursued by the rest. Larry overtakes Mort and they fight on a cliff overhanging a roaring torrent. During their struggle the ground gives way and they are hurled to the foaming rapids, hundreds of feet below.

"QUIT KIDDING"

Two-Reel Century Comedy

Starring BUDDY MESSINGER

BUDDY is a messenger boy. He is sent to deliver a wire to a famous pirate's grandson. Several strange men stop Buddy enroute to this gentleman's home, and exchange the message he is carrying for another one. This latter one is a warning, while the former was a message of cheer.

Buddy, brilliantly dumb messenger that he is, reaches his destination. While he is in the home of the dapper gent, strange hands and figures are seen everywhere. Bud, naturally being somewhat human, is scared until the color of his face matches the purest white. He tries to escape from this house of shivers.

The strangers try everything known to the art of "haunted-ness," but Buddy, now scared beyond the pale of understanding, becomes daringly brave. He saves the secret papers, backs the intruders up against a wall—and does his work so well that before a person can say "Yes, we have no bananas," they have been captured.

Moral of this is "A message is as fast as the messenger boy's wit."

"SONS-IN-LAW"

Two-Reel Century Comedy

Co-Starring JACK EARLE and HARRY McCOY

JACK and Harry are pals, both in love with sisters. They are on their way to call on their "sweeties" via a moving van, in which they are playing pool; they are ejected from the van by the chauffeur. They agree the last one to arrive at the girls' home must buy the supper. Naturally Jack arrives first and when the colored butler sees Jack he does a St. Vitus.

Father objects strenuously to Jack and Harry and forbids them the home. They meet the girls out on the lawn and start to love. When Jack's girl sees her father playing croquet she tells the boys if they will master the game they will get in right with the old man. They join the old man in a game of croquet and when the old man bends down to see if the ball goes through the hoops properly Jack slams the ball, accidentally, into the old man's eye. Papa chases the boys. The boys jump over a hole in the ground, but Papa doesn't!

Father purchases a new car and is taking lessons in driving; he breaks everything but statues in the streets—running up and down telegraph poles. Harry goes to his rescue and is bumped off a cliff. Jack accuses Father of killing Harry. They take Harry to the girls' home and Jack's girl nurses him. Jack becomes jealous and forces Harry to get up and walk around on stilts, wearing Jack's clothes; while Jack gets into bed so that his girl will pet him instead of Harry. Father discovers the deception and the boys take it on the run. They run into a baby carriage and Harry gets into the buggy. Jack puts on a maid's outfit. Father starts to make love to the maid. He looks into the carriage, discovers baby smoking and recognizes Harry. A chase to the finish.

International News No. 4

Washington, D. C.—Thousands pay New Year's call at White House. Ordinary folk and highest diplomats in huge throngs received by President and Mrs. Coolidge.

Lake Placid, N. Y.—Champion barrel-jumper invents new ice stunts. Carl Milne beats his own record in dangerous jumps.

Timely Snapshots from the News of Day:

Colombes, France—Work progresses rapidly on huge stadium for 1924 Olympic games.

Los Angeles, Cal.—Al Barnes, circus king, introduces a new sport—hippo-motoring.

North Island, San Diego, Cal.—The navy's first ambulance plane proves a success.

New York City—New arrivals at the Bide-a-Wee Home find a strange protector.

Philadelphia, Pa.—Mummers' greeting to 1924 a gorgeous spectacle. Costumes worth a fortune displayed in Quaker City's unique Carnival.

International News No. 3

Yokohama, Japan—Water rationed in Japan as famine threatens. Canal boats and street wagons take place of system destroyed by earthquake and not yet rebuilt.

Dunning, Ill.—Appalling tragedy as state asylum burns. Seventeen patients perish when flames consume "tinder-box" fire trap.

Washington, D. C.—Capital statesmen in real milking contest. Secretary of Agriculture Wallace and U. S. Senator Magnus Johnson (wearing glasses) prove they haven't forgotten farming days.

Washington, D. C. — Ex-President Wilson honored on 67th birthday. Admirers present former Chief of State with palatial motor-car.

New York City—Roosters trained as stage performers. Louis Torcot, by years of patience, teaches barn-yard folks to do almost human stunts.

Lake Placid, N. Y.—U. S. Olympic skaters hold final tryouts. American team shows encouraging form in last practice spins before sailing for Europe.

New York City — Looping-the-loop over Manhattan skyscrapers. Skylarking aviator celebrates New Year's with breathtaking stunts above the Great White Way.

The fastest thing that ever raced across your screen!

Here he comes!

Carl Laemmle presents

SPORTING YOUTH

Starring

REGINALD

DENNY

AND A GREAT CAST

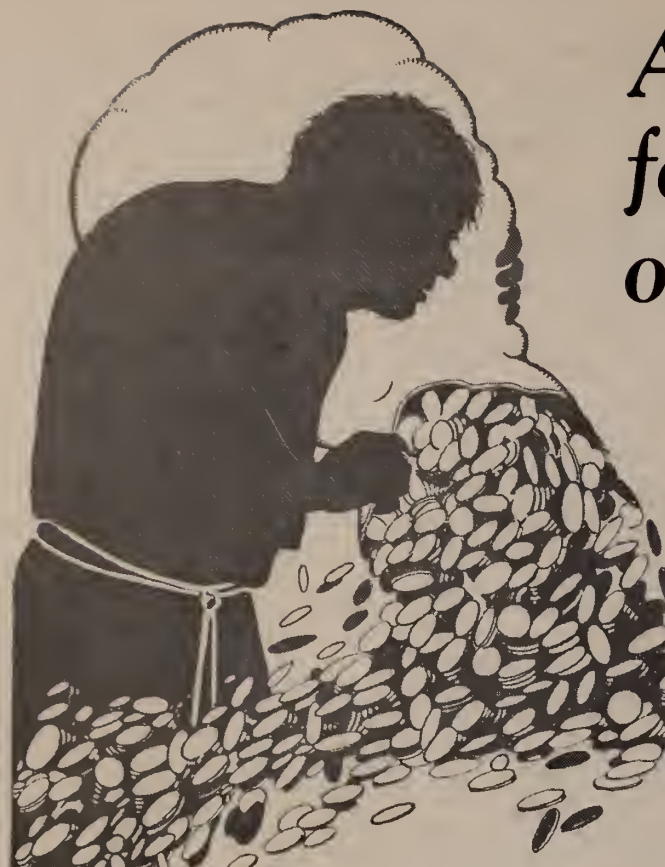
BYRON MORGAN'S DAZZLING STORY OF THE YOUNGER SET

Directed by HARRY POLLARD

Advertised in THE SATURDAY EVENING POST

UNIVERSAL JEWEL

There he goes!



Are YOU Ready for the Shower of Gold?

Sol Brill, Far Rockaway, N. Y.
Rakes His In!

CARL LAEMMLE,
Universal Pictures Corp.,
New York City.

I opened up with 'The Hunchback of Notre Dame' at The Strand Theatre, Far Rockaway, beginning Dec. twenty-fifth, and to date there has been a complete sell out at each performance. As one of the first exhibitors in this business I want to assure you that in my opinion you have both a wonderful production and the greatest box-office attraction of all time.

Sol Brill
STRAND THEATRE,
Far Rockaway, N. Y.

UNIVERSAL WEEKLY

VOL. 19 MARCH 1 1924 Nº 3

BILLY SULLIVAN IN "FAST STEPPERS"

A NEW SERIES of RACING STORIES by Gerald Beaumont

From the Red Book Magazine

CENTURY FOLLIES GIRLS

PAL THE DOG

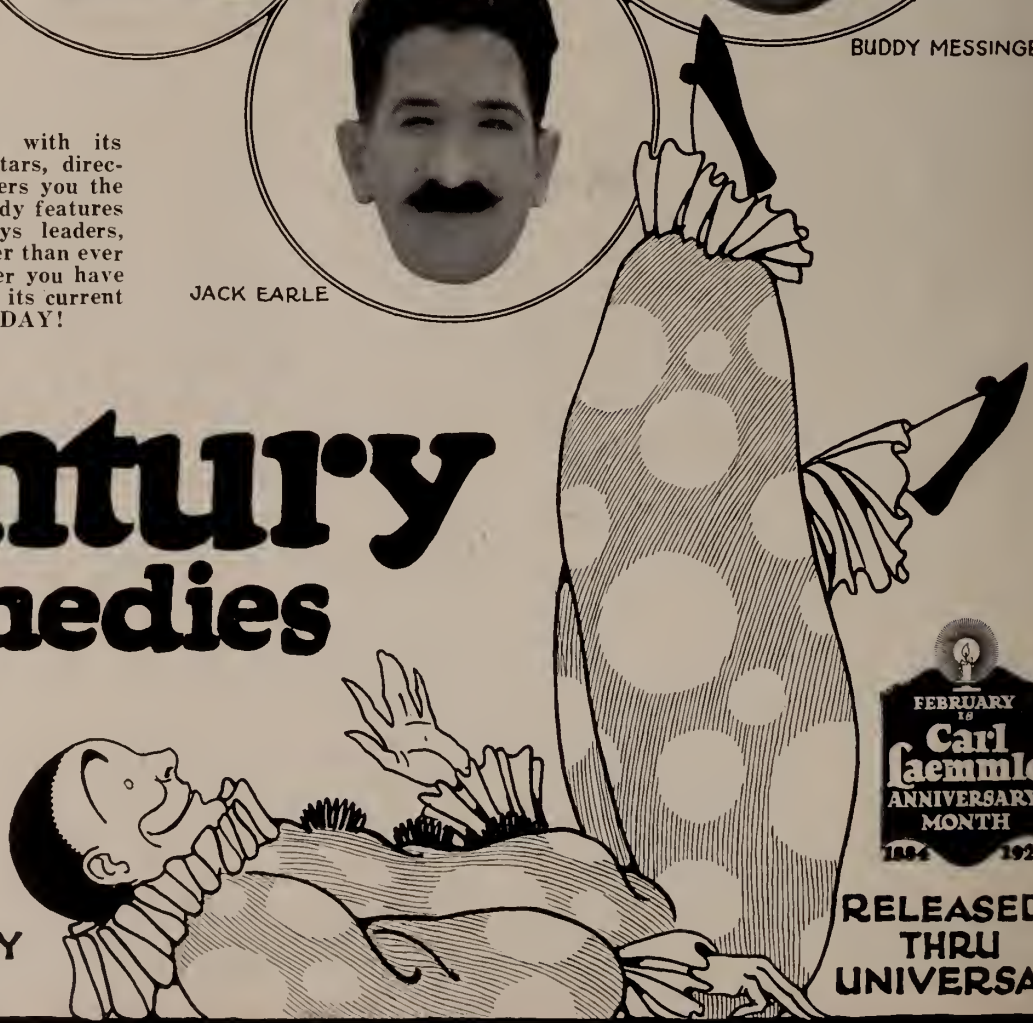
HARRY McCOY and AL ALT

BUDDY MESSINGER

JACK EARLE

CENTURY comedies, with its present lineup of stars, directors and funmakers, offers you the strongest array of comedy features on the market! Always leaders, Century today is stronger than ever —as you will agree after you have cashed in with a few of its current releases. See them TODAY!

Century Comedies



FEBRUARY 19 Carl Laemmle ANNIVERSARY MONTH 1894 1924

CONSISTENTLY GOOD

RELEASED THRU UNIVERSAL

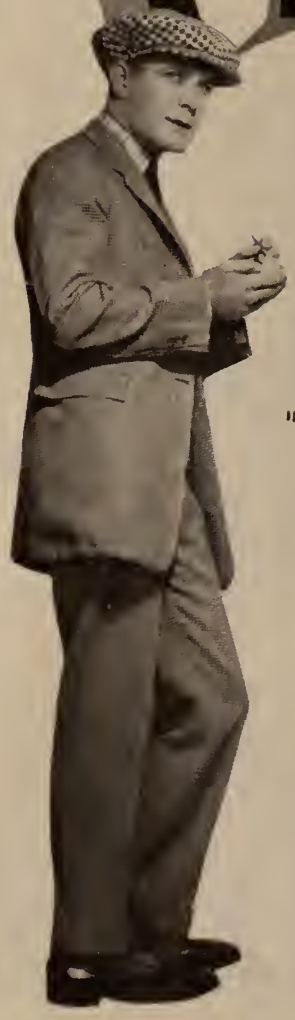
Ap 25.26 20° 9/3/2010 No Cut

NOW FOR THE BIG NEWS!

The Start of a Box

Play this against the field!

FAST ST



Starring

BILLY SULLIVAN

popular star of

"THE LEATHER PUSHERS"

supported by

Shannon Day, Duke R. Lee, Caesare Gravina, James T. Quinn and others

UNIVERSAL JEWEL SERIES

Directed by EDWARD LAEMMLE

BETTER than "The Leather Pushers"—the finest, most superbly produced series of two-reelers ever offered exhibitors by ANY producing concern! A golden opportunity that wise showmen will save dates for, with full assurance that "Fast Steppers" will hang up new records at the box-office! Totally different from anything you have ever seen before, and bound to be a sensation wherever played! For your own profit's sake make your arrangements NOW!

New Era in Office History!

Watch and wait for the greatest series of all two reel features

EPPERS

From the world-famous Red Book Magazine racing stories

by GERALD BEAUMONT

Presented by **CARL LAEMMLE**

Why did this beautiful woman rise in protest when he whisperea

WAS it because she saw re-enacted before her the true story of her own life and love? Or was it because she knew the words he whispered were burdened with truth—that in them she read the fading knell of her own hopes?

Here is one of the most strongly dramatic situations your patrons ever will see on the screen—a moment they'll never forget, and will talk about for days afterward!

It is but one of many episodes which aid "The Law Forbids" to make a plaything of your emotions! It is bound to be the sensation of the day in your town when you play it!

"CARL LAEMMLE *Presents*

The Law Forbids"

"I Love You!"

The Remarkable Cast Includes:
Baby Peggy, Robert Ellis, Elinor Faire, Joe Dowling, Hayden Stevenson, William Welsh, Winifred Bryson, Bobby Bowes, William Lawrence, Eva Thatcher

Directed by **JESSE ROBBINS**

UNIVERSAL JEWEL deLUXE

Clear the track for Univ

FIFTEEN TWO-REEL EPISODES

The FAST EX

STARRING WILLIAM DUNCAN

GET aboard "The Fast Express" for the biggest box-office run you ever had! Here is the greatest combination of star, author, story and cast ever incorporated in one chapter play—the dawn of a new era of chapter play production. William Duncan, the greatest chapter play star on the screen today, is the featured player! Courtney Ryley Cooper, known to millions for his stirring adventure stories in The Saturday Evening Post and other magazines, is the author! What a combination for box-office results! Get your patrons steamed up for 15 smashing, breath-taking episodes! This is the picture that is going to railroad the biggest business you've ever had—right to your box-office. Make your reservation—you can book it now!

For release March 10th

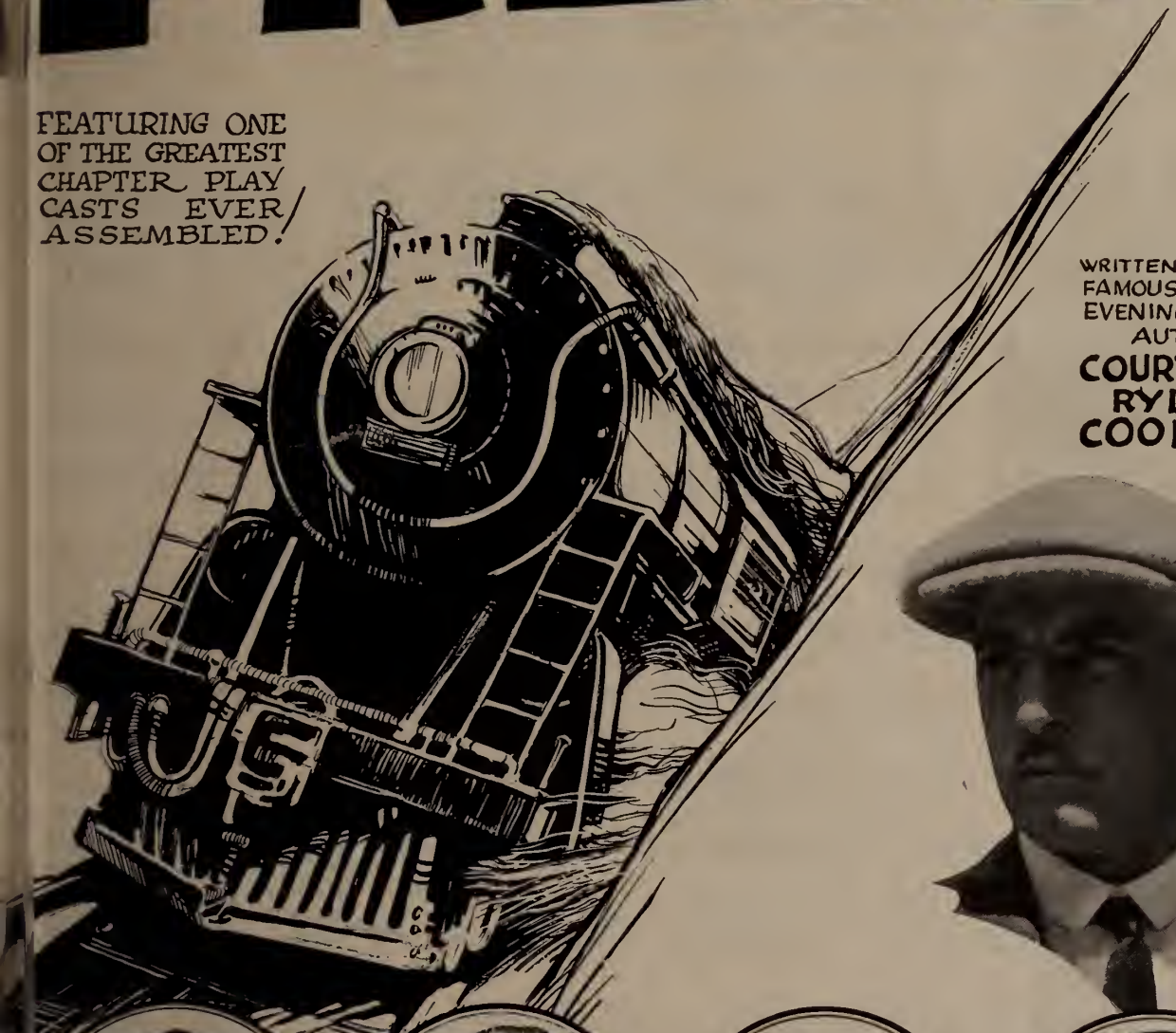
WILLIAM DUNCAN

FEBRUARY 19
Carl Laemmle
ANNIVERSARY MONTH
1884 1924

rsal's great feature serial

PRESS

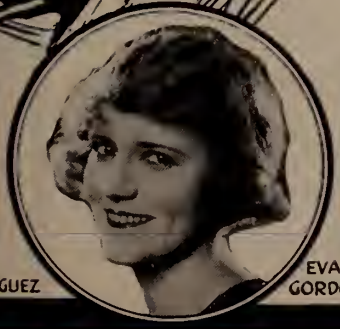
FEATURING ONE OF THE GREATEST CHAPTER PLAY CASTS EVER ASSEMBLED!



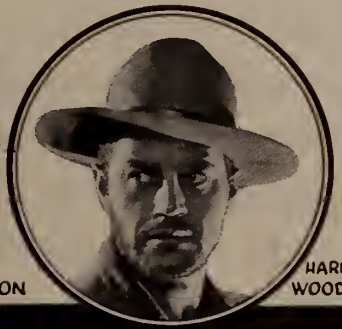
WRITTEN BY THE FAMOUS SATURDAY EVENING POST AUTHOR

COURTNEY RYLEY COOPER

JOE DOMINGUEZ



EVA GORDON



HARRY WOODS

AL SMITH

"Almost Too Goo

No. 372.—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

EXHIBITORS who made a pile of profit on "Merry Go Round"—and who did not hesitate to admit it—told me I would have a hard job finding another story which would give Mary Philbin such a glorious role to play. I believed them, but once more I found that the Universal organization does not know the meaning of the word "impossible".

You will agree when you see "Fools Highway!"

Miss Philbin not only has another glorious role, but she enacts it with even finer discrimination and more delicate shadings than she played her famous part in "Merry Go Round." I do not agree with the critic who

d For the Screen!"

said that her work in "Fools Highway" was so good that it was "almost too good for the screen."

Nothing is "too good for the screen." Anything that is good enough for the stage is none too good for the screen. In fact, I've seen many a bit of directing, or stage setting, or acting on the stage that would not get by on the screen. But to get back to Miss Philbin and "Fools Highway."

In this picture you see this charming new star in the Bowery, not the Bowery of today, but the Bowery of about 30 years ago when that old location gained the fame that will cling to it forever. I won't attempt to describe the type of part she plays. I won't attempt to describe with words a thing which must be seen before its charm and sweetness can be appreciated.

But if you realize how much it means to you to give your patrons a story which they can live, a story which makes them take the heroine right into their hearts, arrange to show them the "Merry Go Round" girl in "Fools Highway."

UNIVERSAL WEEKLY

A MAGAZINE FOR MOTION PICTURE EXHIBITORS

Published Weekly by the MOVING PICTURE WEEKLY PUB. CO., *1600 Broadway, New York City*

PAUL GULICK, Editor

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Vol. 19 MARCH 1, 1924 No. 3

UNIVERSAL MOVIEGRAMS

IRVING CUMMINGS, who has just completed his fourth picture at Universal City, will start next week on "When Johnny Comes Marching Home," a Gerald Beaumont racing story from the Red Book Magazine. He will have a cast which includes Creighton Hale, Ethel Shannon, George Cooper, Edith Yorke, Robert Brower and Charlotte Stevens.

CARMELITA GERAGHTY, another of the 1924 "baby stars" picked by the Wampas for their annual ball, has taken up quarters at Universal City, where she will support Herbert Rawlinson in "High Speed." This film is an adaptation of a magazine story by Fred. Jackson and will be produced by Herbert Blache. The cast includes also Bert Roach and Otto Hoffman.

EDWARD SEDGWICK has completed the cast of the latest Hoot Gibson picture, "Forty Horse Hawkins," written by himself and Raymond L. Schrock. It includes Anne Cornwall, Helen Gibson, Richard Tucker, John Judd, George (Buck) Connors and a dog by the name of Mickey.

THE huge radio loud speaking plant which was installed at Universal City for the purpose of directing the mob scenes in "The Hunchback of Notre Dame" has been placed in the Studio Inn at the picture city. At the luncheon hour it distributes to all parts of the lot the music broadcast by all the Coast stations from Seattle to San Diego. A two-speaker unit of the same system is now being used by King Baggot for the castle scenes of Mary Philbin's big picture, "The Inheritors."

ONLY a moving picture director could complain of the California weather this winter. It is fully up to advertising specifications. But it doesn't suit William Duncan for a cent. If it doesn't snow in Great Bear or some of the other well-known California winter resorts soon it will be hard sledding for the new serial on which he is working, "The Free Trader."

UNIVERSAL has just purchased the motion picture rights to "The Husband of Edith," by George Barr McCutcheon, and it is being put into the proper form for the use of Reginald Denny. It will undoubtedly follow "The Missourian."

Hope For The Amateur Writer

(Special Story Sent to 600 Daily Papers)

WITH the whole photoplay world shrieking to high heaven that the amateur author is a nuisance, threatening to send scripts back unread, etc., Universal is prepared to make a very big picture of "The Throw-Back," which was the prize-winning story in the very successful amateur contest which it held last year. This contest was the Laemmle Scholarship Contest in which nearly five thousand scenarios were submitted from college students in 232 institutions. An intense amount of interest was created in college circles. This was due in a large measure to the way in which the contest was conducted and the useful hints which were given in connection with it by Universal's scenario people. Of course, there was an immense number of stories which were not even passable, but in addition to buying "The Throw-back," which was written by William Ellwell Oliver of the University of California, Universal also purchased two others for future use, "Headlights" and "Beyond the Law." Universal's scenario department has never refused to read amateur offerings and never will. Furthermore, it is seriously considering another collegiate contest for the coming year.

"The Throw-back" has all the earmarks of a very big picture. In the first place, it was adapted by Raymond Schrock and the scenario was written by Harvey Gates, who performed a similar office for "Fools Highway." In the second place, it is to be directed by Tom Forman, one of the ablest directors in California. And in the third place, it has a cast which includes some of the best players on the screen today. Pat O'Malley, who has just finished a rôle in "Fools Highway," which will increase his fame immeasurably, has the leading rôle. Mary Astor has the leading feminine rôle. Others in the cast are Raymond Hatton, who will be remembered as Gringoire in "The Hunchback of Notre Dame"; Edwin J. Brady, who also played an important part in "Fools Highway"; Warner Oland, who at one time was the leading "heavy" of the screen; James O. Barrows, Taylor Carroll and Clarence Geldert.

Such pains spent on the work of an amateur author argue some hope at least for writers who have persistency and the ability to face refusals at first. Oliver had tried before but that did not discourage him. There's still hope for the amateur writer!

One Jewel a Month Until Summer Is Universal Spring Release Plan

"Fools Highway" for March, "The Law Forbids" for April, and "The Storm Daughter" for May

UNIVERSAL has definitely scheduled three great Universal-Jewel productions for Spring release. They are "Fools Highway," the long-promised Mary Philbin picture; "The Law Forbids," the second feature production with Baby Peggy, and "The Storm Daughter," Priscilla Dean's last Universal picture.

These Jewels will afford one release a month during the Spring. "Fools Highway" will be the March release, "The Law Forbids" the April release, and "The Storm Daughter" the May release. Together with "A Lady of Quality," Universal January Jewel, and "Sporting Youth," that company's popular February Jewel, they make an unsually strong aggregation of releases for the opening months of 1924.

"Fools Highway" is beginning to be one of the most-talked about pictures yet unreleased. Universal has gone to great trouble and expense to stage a world's premiere of the production in the Atlantic Garden, a film theatre down in the Bowery section of New York City, and built on the exact spot of the variety show-hall which plays an important part in the Mary Philbin picture.

Also "Fools Highway" is an adaptation of "My Mamie Rose," Owen Kildare's celebrated romance of the Bowery in the early nineties and generally accepted as his autobiography. Then, too, this is Mary Philbin's first Jewel since "Merry Go Round," in which she won fame. Many exhibitors, other film men and movie fans have asked whether she can repeat her unusual work in the Rupert Julian picture. Universal says that in "Fools Highway" Irving Cummings has obtained even better results with the little star.

Much of the interest and action in "Fools Highway" comes from the capable acting of Pat O'Malley, who plays opposite Miss Philbin. As a Bowery tough he is a character one will long remember. Max Davidson as the Yiddish clothing merchant, and Buster Collier as his son, also lend color and interest to the story.

Next to Miss Philbin's wistful characterization, however, the appeal of the picture lies in the remarkable fidelity with which the old Bowery has been reproduced. This applies even to the old steam-driven "L" trains, the old-fashioned beer trucks and the horse-cars of by-gone days.

The Atlantic Garden premiere probably will be February 29. The release date of the picture is March 4.

Universal's Jewel release in April, "The Law Forbids," was written for Baby Peggy by Bernard McConville, supervising editor for Jewel productions. It was scenarized by Lois Zellner and Ford I. Beebe, and was originally known by the title, "The Right to Love."

Jesse Robbins, who directed it, chose an exceptional cast for the production. Besides Baby Peggy, the leading rôles were filled by Robert Ellis, Eleanor Fair and Winifred Bryson. Others in the cast are James Corrigan, Anna Hernandez, Ned Sparks, Eva Thatcher, Victor Potol, William E. Lawrence, Buddy Messinger, Joseph Dowling and others.

The picture is laid in a fashionable setting and tells an intensely human story of a little girl torn between two loves by the divorce courts. Although the picture is not in any sense "preachy" it puts over in forceful and gripping sequences the unusual situations sometimes resulting from domestic division.

Baby Peggy is even better in "The Law Forbids" than she was in "The Darling of New York." Her rôle is more pathetic, and exerts a stronger (*Concluded on Page* 40)

"The Hunchback" Jams the Strand

Makes Unique Record of Bigger Monday Than Its Opening Sunday

"THE HUNCHBACK OF NOTRE DAME," Universal's great photodrama, opened in the Strand Theatre, New York City, last Sunday for a two weeks' run. It was the signal for the Broadway crowds to storm the place. As a result the theatre played to absolute capacity Sunday.

But what is more surprising, and perhaps unique in the history of that theatre, not to mention most other houses, is the fact that the business was better and the attendance much greater on Monday than on Sunday.

This strange fact, all the more unusual when one has seen the great crowds which flock to the Broadway movie houses on Sundays and then has noticed the almost deserted appearance of the lobbies on Mondays, is explainable only by the theory that a large cross section of the New York public has been eagerly awaiting the appearance of "The Hunchback" at popular prices.

The Strand showing is its first Broadway run since its twenty-week run at the Astor Theatre at a $1.65 top and on a two-a-day basis. Although the Strand run offers only a 30% reduction from the original Broadway prices for "The Hunchback," it gives an indication of how the theatre booking "The Hunchback" in any city following an exploitation run at legitimate prices, may expect to pack them in for almost unlimited periods.

"The Hunchback" is still enjoying its extended run in the Crescent Theatre, Brooklyn. The run, which began shortly after the completion of the Astor showing, was originally set for four weeks, but was extended to seven weeks when it was found that advance sales warranted doubling the run.

Shortly after this Brooklyn run is over and the picture has played its first run in the Brooklyn Strand, this picture will appear over the U. B. O. circuit. The managers of the Keith, Moss and Proctor houses are laying great plans for 100% presentations. Smaller houses are lining up to book the production later. There is no question in the minds of George Brown, managing "The Hunchback" bookings, and W. C. Herrmann, manager of the Big "U" Exchange, that "The Hunchback" will be the most familiar picture in the history of the screen to the New York photoplay fans.

YOUNG ARTISAN CONSTRUCTS NOVEL WINDOW DISPLAY FOR 'HUNCHBACK OF NOTRE DAME'

Albert Allard's Candy and Cardboard "Hunchback" SET

THE work of Albert Allard, an enterprising Minneapolis young man, is shown herewith. It is a Paris scene of five and one-half centuries ago, made out of pasteboard and sugar candy. The scene is a replica of one of the many scenes in the big production, "The Hunchback of Notre Dame." The finished product was revealed in a downtown department store window in a most effective manner and attracted much attenion.

Albert, aged 20, recently joined the staff of Finkelstein and Rubin and hopes some day in the near future to be a designer and model-maker of big motion picture "sets." Meantime he uses an original medium to demonstrate his talent by reproducing attractive scenes that come under his eye. He discovered ordinary cardboard as an inexpensive medium of artistic expression while he was in the Central High School. Since his graduation last year he has been constantly experimenting by copying attractive stage and picture "sets."

Fifty sheets of cardboard of the quality used in the cards you see tacked everyday on the fences and telegraph poles announcing this or that attraction were used in the above model. Even his frame work is of cardboard painstakingly glued to its compo board foundation. When finally completed he covered the buildings and his carefully placed layer of tiny candies—chosen because they are shaped like cobblestones of the olden days—with kalsomine used by scenic artists to give their work body. He then painted the minature in various colors. His final step was to tack a piece of velvet around his base and install his concealed minature lighting effects. Completed it had a genuine Belasco touch.

The Minneapolis Journal devoted much space to Allard's work and commented on it editorially on its front page and praised it highly.

Books 'U' Product For Two Months In Two Theatres

AMONG the hundreds of exhibitors rallying to the observance of Carl Laemmle Anniversary Month, Manager W. E. Schmidt of the Majestic Amusement Co., Kankakee, Ill., deserves special mention. Mr. Schmidt has booked Universal product solid for both his Kankakee houses for February (Laemmle Month) and March.

The Majestic Amusement Company, controlling a number of Kankakee houses has always been a booster for the Universal, and is glad of the opportunity to express its appreciation of the valuable service tendered it by Carl Laemmle and his organization. The excellent showing for these two months was obtained, in part, through the salesmanship of Jack St. Clair of Universal's Chicago Exchange.

Laemmle Month Booster

Mgr. W. E. Schmidt of the Majestic Amusement Co., Kankakee, Illinois

And Still They Write in, Shouting the Praises of

MERRY GO ROUND

"BUSINESS AWAY ABOVE AVERAGE"!

"I played 'Merry Go Round' to business away above the average. Everything that was promised by your salesman, Mr. Decker, was carried out, and the material for exploitation arrived ahead of schedule. This, in itself, was a big item. My patrons were immensely pleased with the production, and I would say that 95 per cent. went away satisfied. It is with pleasure I offer this recommendation for both your company and feature, 'Merry Go Round.'"

F. F. Rhinehart, Mgr.,
APOLLO THEATRE,
Belvidere, Ill.

"ONE OF OUR MOST SUCCESSFUL RUNS!"

"'Merry Go Round' proved to be one of our most successful runs. After the usual amount of exploitation the picture not only drew the greatest attendance of the year, but came nearer giving 100 per cent. appeal than any other. We hope that Universal will continue to give the exhibitors others equal to 'Merry Go Round' and continue to maintain the high standard exploitation department."

A. M. Russell, Mgr.,
RIALTO THEATRE,
Bozeman, Mont.

"BEST SPECIAL THAT I HAVE EVER PLAYED!"

"'Merry Go Round' was one of the best, if not the best, special I have ever played and one of the first that I could say was worth the price and on which I also made a dollar for the house. Everybody was pleased and that is something unusual in this city. Well worth the price and will stand for all the boosting you can give it."

T. W. Marshall,
LAMBERT THEATRE,
Welland, Can.

When, in your recollection, did a picture ever achieve such uniformly sensational results for exhibitors everywhere?

"We Want a Return Date!"

"Played 'Merry Go Round' two days and will say we pleased more people with this than with any picture we have played to date. We want a return date in the near future. Give us some more."

Dye & Nole,
STORM THEATRE,
Oakland City, Ind.

"IS A PICTURE WHICH HAS EVERYTHING!"

"It is no exaggeration to say that this is a picture which has everything. We exhibited to good houses. Universal is on the top-round of the Motion Picture Ladder and the Princess Theatre is going to give substantial recognition of that fact in the future."

Carl L. Brattin,
PRINCESS THEATRE,
Sidney, Mont.

The Tremendous Cast Is Headed
— by —
MARY PHILBIN
NORMAN KERRY
and
GEO. HACKATHORNE

Presented by
CARL LAEMMLE

Directed by
RUPERT JULIAN

Universal Super-Jewel

"ONE OF THE BEST BOX-OFFICE ATTRACTIONS"!

"It proved to be one of the best box-office attractions for months and the sentiment of our patrons without exception was the most favorable expressed in our theatre for some time. It should prove a splendid money-maker for any exhibitor."

E. Steffens, Mgr.,
LAKE SHORE THEATRE,
Chicago, Ill.

"Will say 'Merry Go Round' highly pleased the patrons. I think it one of the best productions on the market."

Mrs. J. B. Travelle,
ELITE THEATRE,
Placerville, Calif.

"A very beautiful picture, with which my patrons were highly pleased."

Chas. DePaul,
PRINCESS THEATRE,
Sault Ste. Marie, Ont., Can.

"Great stuff, boys! Buy it, boost it! Can be bought right. Pleased 100 per cent. Mary Philbin makes a big hit."—W. J. Smith, Palm Theatre, Lindsay, Neb.—Neighborhood patronage.

"THE RECEIPTS RANGED SECOND BEST PLAYED!"

"I am giving you box-office report with considerable satisfaction as I am able to report very well indeed on this one, it being one of the best I have played, both as a box-office attraction and in entertainment value. Receipts on this subject ranged second best of any I have played. Just here I wish to thank you for booking this picture at a reasonable price, and to congratulate you on this wonderful production."

Mrs. Avice Clark, Prop.,
THE GARDEN THEATRE,
Marion, Kans.

THINK of the millions who are interested in this beautiful actress since her tremendous triumph in "Merry Go Round"! Think of the millions who are waiting for her next big picture! Get your big Press Book and go after this production with the kind of smashing exploitation it merits! You'll CASH IN!

THE BEAUTIFUL "MERRY GO ROUND" GIRL IN HER GREATEST ROLE

IT'S a vivid role this talented young actress offers in this, the story of the heart and soul of a great city. The curtain had rung down on her childhood — she was left to face life and its problems alone. When the big moment came — and with it Mike Kildare — she knew how to solve it! And that's the story!

Mary Philbin *in* "FOOLS HIGHWAY"

Based upon Owen Kildare's Life Story "My Mamie Rose"

Directed by
IRVING CUMMINGS

UNIVERSAL JEWEL

Presented by
CARL LAEMMLE

"Opened to largest matinee ever known despite real New England snowstorm"

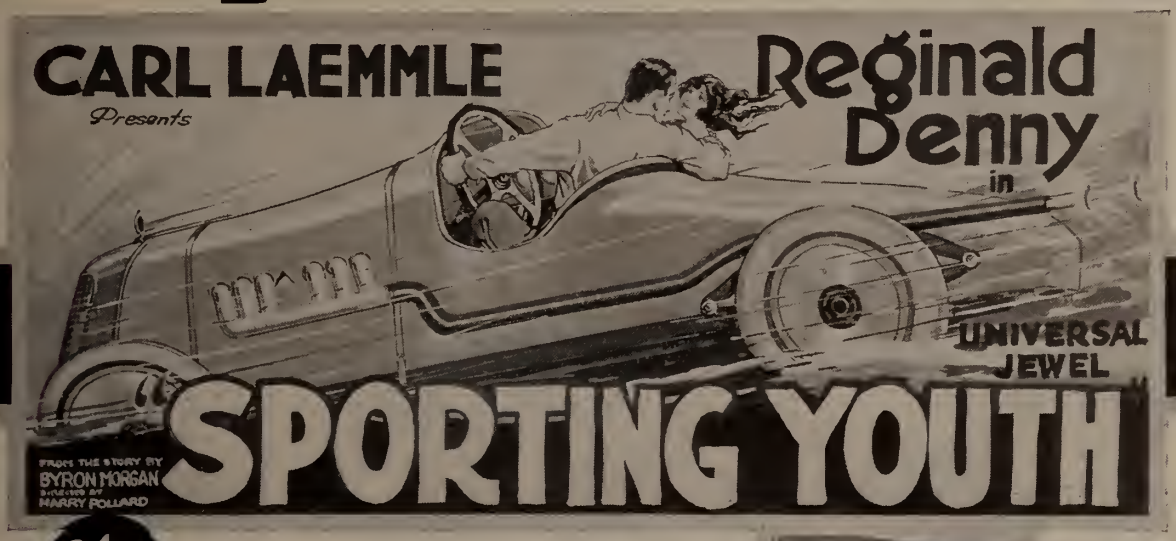
SUFFOLK THEATRE
HOLYOKE, MASS.

The DARLING of NEW YORK

with
BABY PEGGY
Gladys Brockwell, Sheldon Lewis, Max Davidson and others
Directed by KING BAGGOT
Presented by CARL LAEMMLE
UNIVERSAL JEWEL

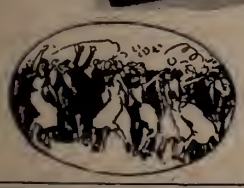
ADVERTISED IN THE SATURDAY EVENING POST

Clean-up Posters for a Clean-up Picture!



24-SHEET

EVERY poster and every other accessory made for "Sporting Youth" is packed with the same kind of speed that's in the picture! Glance over these samples of this wonderful line of paper — some of the finest Universal ever made for ANY picture! These pulling posters will do more than their share of filling your house when you play this great production! Depend on them!



"SPORTING YOUTH"

Clean-up Ads for a Clean-up Picture!

At Last! Here's Real Speed

It takes gasoline and jazz music to win if you want to trot with the younger set.

Here's a picture that has what it takes! Romance with real speed — high-powered comedy and thrills that will make you stand up and cheer.

A peep into the sensation-seeking lives of the modern youngsters.

Young Blood!
Young Love!
Young Ideas!

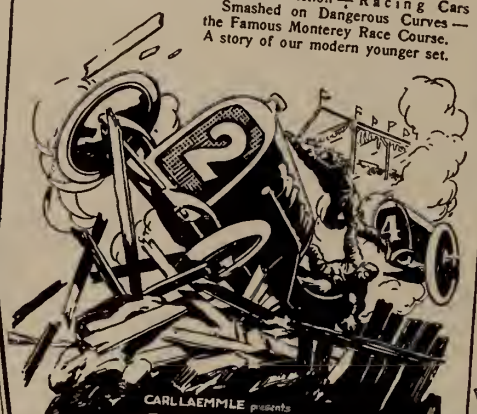
"It is tremendously exciting. The best racing picture that I have ever seen!" says RALPH DEPALMA, noted auto racer.

CARL LAEMMLE presents
REGINALD
DENNY
in a dazzling story of the Younger Set
SPORTING YOUTH

The Greatest Motor Race Ever Seen on the Screen!

The romance of a pleasure-mad youth who is forced into a great motor speedway race and wins $10,000 and a girl.

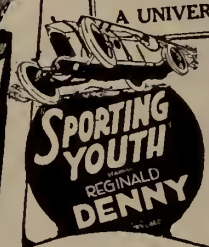
Speed — Action — Racing Cars Smashed on Dangerous Curves — the Famous Monterey Race Course. A story of our modern younger set.

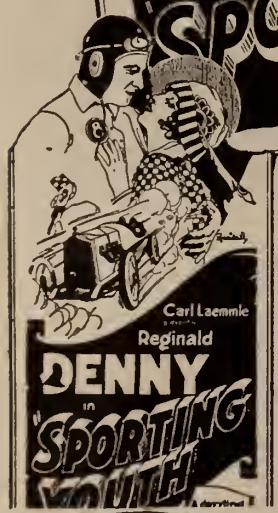


CARL LAEMMLE presents
Reginald DENNY
in a dazzling story of the Younger Set
SPORTING YOUTH
UNIVERSAL JEWEL
Directed by Harry Pollard

Young Love—Young Blood —Young Life, Jazz-bent and Pleasure-bound, in Eager Quest of the Ultimate Thrill!

Carl Laemmle presents
REGINALD
DENNY
In a Dazzling Story of the Younger Set
"SPORTING YOUTH"
A UNIVERSAL JEWEL

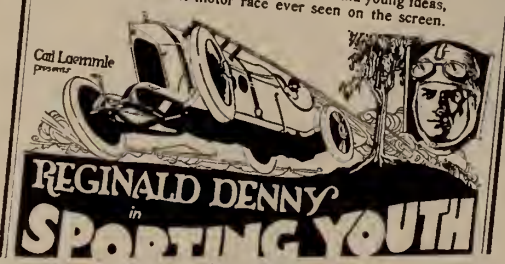




It Takes the Younger Set to Give You a New Thrill!

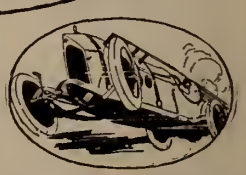
You think that you have seen them all but wait 'til you see these young jazz-maniacs. Wild parties, pretty girls and high-powered racing cars—that's the way it goes.

A romantic comedy with young blood and young ideas, and the fastest motor race ever seen on the screen.



UNIVERSAL newspaper ads are famous with the country's best showmen because they are built with skill and a real knowledge of what gets the public into the theatres. Those on this page are merely samples of more than a score of crowd-getting newspaper ads that are shown in complete detail in the Big Press Book! They are, in fact, "clean-up ads for a clean-up picture"! Use them — that's what they're made for!

"SPORTING YOUTH"



PLANTED COPY PACKS 'EM IN

Author-Mechanic Wretched Speller, ... He Admits It!

BYRON Morgan, famous author of automobile racing stories, admits that during his school days he was much better at arithmetic and technical subjects than he was at spelling.

In spite of the success that he has made in short story writing he still avers that he is a much better automobile mechanic than he is a speller. He further alleges that Mr. Webster had him in mind when he evolved the dictionary.

One day at Monterey, during the filming of "Sporting Youth" his latest story of the "roaring road," which was produced as a Universal-Jewel feature to be shown locally at the ..... theatre next ..... starring Reginald Denny, a newspaper reporter visited the set for a series of interviews with Denny, Harry Pollard, the director, and Morgan.

"What are your diversions, Mr. Morgan?" the reporter asked.

"Motor racing and aeronautics," Morgan answered promptly.

The reporter studied a minute and decided to make a note of it, but looked perplexed.

"Say, how in thunder do you spell aeronautics?" he asked.

Morgan scratched his head and rolled a cigarette.

"Make it 'flying!'" he said.

Morgan is one of the few successful writers who has never worked on a newspaper. He was in the automobile business for many years before he started writing fiction. He was always imaginative and had a knack for story telling so decided to try and capitalize this knack. He wrote three stories and submitted them to the Saturday Evening Post at the same time. They were accepted. Morgan quit the automobile business. He is now writing original stories for the screen, and ocassionally as in this instance, he aids in the picture production to see that the spirit of the story is carried out.

Among his best known stories are "The Roaring Road," "Excuse My Dust," "What's Your Hurry?" and "Too Much Speed," all former screen successes.

Reginald Denny Now Racing Hero in Gay Drama, "Sporting Youth", His Best Vehicle for Universal

OUT of the serene sky that rests so gently above the Hollywood hills there comes a film that unfolds a burst of speed that belies the talk that things are at a low ebb in pictureland.

So fast is its tempo that it lends the appearance of having been literally skyrocketed from the cinema fold where it was evolved.

The picture referred to is "Sporting Youth," offered by Carl Laemmle, president of the Universal pictures corporation, as a Universal-Jewel production which opened last night at ..... theatre,

Reginald Denny, who boxed his way to screen fame via the squared circle in Universal's "Leather Pushers" series, and "The Abysmal Brute," should increase his fan mail list by his performance in this picture. He is starred as a chauffeur who, mistaken for an English racing driver, becomes involved in all sorts of exciting adventures and is literally swept into a big road race. Despite the fact that he is a raw amateur he determines to chance it, especially when a charming young miss, played by Laura La Plante, urges him on.

Now it's been mentioned. That road race! It is the kind of thing you see, then come out of the theatre and try to light a cigarette and find your hands are trembling so from the excitement of the thing you drop the match on the fur coat of some lady just ahead.

After all, there is no thrill to automobile racing on a smooth, pine board track equal to the perilous death curves and suicide banks of a road-race track. And every thrill possible to a road race seems to be incorporated in this Denny vehicle.

The story was written by that famous writer of "The Roaring Road" series, Byron Morgan, and filmed under Harry A. Pollard's direction.

In the cast are Laura La Plante, whose work ranks with the star's, Hallam Cooley, Leo White, Lucille Ward, Frederick Vroom, Henry Barrows, Malcolm Denny and others.

"Sporting Youth" Has Namesake in Cast of Photoplay

Reginald Denny Met Other Denny in India and Later in France.

TWO men of the same name are a not infrequent complication in a comedy, but two actors playing "duplicate name" parts who really bear the same name, are decidedly unusual.

It happens in "Sporting Youth," Reginald Denny's new Universal-Jewel racing picture, coming next ..... to the .....theatre.

Denny plays the part of "Jimmy Woods," the racing driver in the story. His principal troubles occur through being mistaken for "Splinters" Wood, a hanger-on at the race course. This part is played by Malcolm Denny.

The two are not brothers, not even remotely related. Malcolm Denny is a former British army major, who saw much service in India before coming to Hollywood to embark on a picture career. The similarity in names caused considerable comment. As the two men look so much alike, they were frequently taken for brothers. They are close friends, and when Denny started his new picture, he suggested his namesake for the "namesake" role. Harry Pollard, the director, thought it would be a good idea. It turned out as he hoped, for the new Denny is a clever actor.

Both men, by strange coincidence, have been in India. Reginald Denny sang there as baritone in the Bandman Opera Company. Malcolm Denny met him there, when the latter was an officer in the Indian Army. Then years later they played in the same picture at Universal City.

Others in the cast are Laura La Plante, who won stardom by her work in this picture, Leo White, Hallam Cooley, Lucille Ward, Henry Barrows, Rolfe Sedan, L. J. O'Connor, C. L. Sherwood and William A. Carroll.

SPORTIN

takes the

THERE is no question about this picture answering the popular demand for breezy action and crisp incident. Carrying an interesting yarn of a spirited youth who enters his employer's car in a road-race — and constructed on a double-quick tempo it compels the spectator to sit right up in his seat and pay strict attention. The picture is a reminder of the fascinating numbers in which Wally Reid appeared. It was written by Byron Morgan who fashioned the late star's racing car stories. We anticipated an enjoyable hour in viewing it — and we have not been disappointed.

The author has not introduced any crotchety manufacturer of automobiles, nor has he pointed a conflict between a father and daughter over a social inferior. From this angle he has made a departure. Rather does he emphasize a romantic conflict, though the humor which characterized Reid's pieces is not so important in the scheme of the plot. Dissecting it we find nothing substantial, but its whimsical romance, its speed of action and its exciting climax which furnishes an abundance of thrills will keep any spectator fascinated.

The picture builds easily and surely to its climax which looks like the real thing in road races. It's a climax punctuated with dizzy turns and spills — and always considerable speed. He wins the race — and the girl and, naturally, is promoted. The acting is competently taken care by Reginald Denny, whose good fortune it is to be placed in several winners the past season or two, and Laura La Plante — who radiates a charming personality. It is well titled, and directed with authority. A picture calculated to please everywhere.

PRODUCTION HIGHLIGHTS. The dash and spirit of the acting. The breezy incident. The romantic by-play. The fascinating climax, chock-full of action, thrills and suspense.

DIRECTION. Takes simple yarn and builds in into breezy, interesting picture. Never allows it to sag. Peps it up with crisp incident and adds a most exciting climax. Makes players in their work.

DRAWING POWER. Should please everywhere.

SUMMARY. A highly entertaining picture, carrying fast action, good suspense, plenty of thrills and tempered with an interesting romance. Neatly staged and excellently acted.

Says Moving Picture News

Reginald Denny in

"Sporting Youth"

Universal-Jewel

As a Whole ..... WHIRL-WIND AUTO RACE FURNISHES FINE THRILLS AND SPILLS. STORY SLIGHT BUT ACTION WILL MAKE IT GOOD ENTERTAINMENT FOR MOST AUDIENCES.

Star .... Has one of those glorifying hero roles where he meets all obstacles fearlessly and with certain victory. Denny's personality right for role and the hero worshippers will be delighted with him. Good looking and all that.

Cast ..... Laura LaPlante figures rather prominently in the plot and arranges things conveniently for Denny inasmuch as she's out to win him for a husband. Hallam Cooley a mild sort of villain.

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Says Film Daily

"Sporting Youth" with Re

(Univcr.-Jewel, Feb. 5; 6,712 ft

Of the racing pictures that h
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Wallace Reid in the leading role,
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being gripping, appealing and t
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Reginald Denny's clean-cut pe
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The racing scenes are e
There is a "spill" in it whic
studio-made; it happened durin
races.

It should give excellent s
picture patron.

Says Harrison's Report

Starring

Reginald DEN

G YOUTH

Critics for a Joy-Ride!

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Says Moving Picture World

Youthful, thrilling, and fast-moving, Reginald Denny's latest Universal-Jewel belongs to a popular and not too common class of screen entertainment. It pictures an exciting and interesting story of motor-racing. It is written by Byron Morgan, author of the Wallace Reid automobile series, and compares favorably with them in appeal.

It contains one of the longest automobile races included in a feature production—comprising about one-third of the film. While this might possibly be an adverse criticism with a few, the majority of fans will find these scenes lively entertainment. Realistic from a pictorial standpoint, containing thrilling incidents and adequate suspense, that carry the spectator along swiftly and smoothly.

The picture has, to an unusual degree, the pleasant faculty of annihilating time for the spectator. This is true of the earlier part, prior to the race, as well. There is an abundance of action, amusing incident and several exceptionally clever subtitles. Laura La Plante is attractive and adaptable to the leading feminine role, the girl who has a spirit to match the hero's. The rest of the picture is well cast and all of it does credit to the directing of Harry Pollard. "Sporting Youth" should go splendidly because it is a picture of unusual zest and contains something that the average masculine patron thoroughly enjoys.

'SPORTING YOUTH' IS REMARKABLE PICTURE

HERE'S a "Jewel" that's a genuine gem and no mistake. When you see Byron Morgan's name tacked on to an auto racing yarn, you may depend on getting a mixture of thrill and comedy that would galvanize a mummy into fits of enthusiasm. And "Sporting Youth," with Reginald Denny as the electrically—active star, has all the vim, dash, excitement and merriment that its title implies. If this production doesn't "pack 'em in," regardless of locality, there's no use wasting prophesy on any picture's drawing power.

But it will! Once the public sees it and the fans begin telling their friends about Chauffeur Jimmy Wood, whose whole soul sizzles with mad ambition to break all speeding records, his involuntary transformation into "Splinters" Wood, the British racing demon, his romantic love affair and final triumph, the film will boost itself and the box office receipts multiply accordingly.

The humorous and dramatic values of the picture balance each other with delightful smoothness. The thrill element is there in huge quantities, as manifested in the road race, an auto classic replete with furious action, machines driven fiercely and recklessly, spinning around sharp curves, or crashing into dire disaster, but even here the comedy note is not absent, for the dodging of the police-man who holds a warrant, supposedly for the hero-speeder's arrest, provides some irresistibly amusing complications.

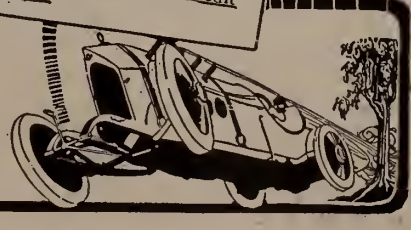
"Sporting Youth" makes you believe whether you want to or not, in its dizzy whirl of fanciful fun and excitement, and registers as A. I. entertainment from start to finish.

The role of Jimmy Wood is made to order for Reginald Denny, who is a cracking good actor as well as an athlete of proven ability. Denny fairly lives in the part, he never seems so happy as when given opportunities of risking his neck, and his performance adds another bright winning mark to the credit of this ever popular star.

Says Exhib. Trade Review

NY

UNIVERSAL JEWEL
Directed by HARRY POLLARD
PRESENTED BY
CARL LAEMMLE



News Stories That You Can Use!

Many Months on Sick Bed Made Movie Star Student of Wall Paper Designing

Reg Denny's Film, "Sporting Youth", Screened for Him in Bedroom

REGINALD DENNY, Universal star, avers that he is now a master of interior decorating, wall paper designing and cross ceiling mathematics. All because of an accident which occurred several months ago and which held up conpletion of his latest feature, "Sporting Youth," coming next ..... to the ..... theatre.

During the three months that he lay flat on his back in the bedroom of his Hollywood home as the result of that accident, he studied the paper on the ceiling with critical eye. He didn't like it, he decided after about the third week of his enforced surveying.

He then began to realize the reason why he didn't like it. He changed it in his memory, lightened it here, darkened it there, counted rows, did all sorts of things to it, finally decided he'd have it removed and have a kalsomine finish substituted, because there was nothing else he could do at the time.

At times the paper assumed fantastic designs, weird effects danced across the ceiling, like scared marionettes chasing each other from one corner of the room to the other, so he averred, with the straightest face that ever an actor wore under such a circumstance.

Finally, one night a couple of the boys from the studio, Edward Curtis, film editor of the "Sporting Youth" story and his assistant, Jack Irwin, called on Denny. They had with them a print of the picture and a small portable projection machine.

A small screen was stretched across one corner of the room, high against the ceiling so that Denny could see it as he lay in bed, and forget all about the wall paper and his pains while the pictures danced across the improvised screen.

Said Denny at the finish of the picture:

"I've seen a lot of fast action on that ceiling since I've been lying here, but that picture is the fastest thing that's ever raced across that northwest corner. Thanks, boys. I'll put my okay on it."

"Sporting Youth" is an automobile racing story by Byron Morgan, famous Saturday Evening Post author of the "Roaring Road" series, and was filmed under the direction of Harry A. Pollard. It is said to be a more thrilling production than "The Kentucky Derby" or "The Abysmal Brute," the two other sport pictures in which he starred some time ago.

Denny is supported in his production by Laura La Plante, recently made a star by Universal; Hallam Cooley, Lucille Ward, Leo White, Malcolm Denny, Rolfe Sedan, Frederick Vroom and Henry Barrows.

RACING AUTO CLIMBS TRACK EMBANKMENT, SOMERSAULTING INTO PANIC-STRICKEN MOB

ONE of the most spectacular accidents ever occurring on an automobile racing track was caught by a Universal cameraman during the annual road race at San Luis Obispo this year and is incorporated in Reginald Denny's new Universal-Jewel starring feature, "Sporting Youth," now playing at the ..... theatre. One of the most daring drivers failed to make a curve. His car vaulted across the track and took a twenty-foot embankment, and was hurled into the crowd. Both the car and man are clearly visible as they are whirling through the air, many yards apart. The man was seriously injured, but recovered. No one in the crowd was hurt.

Reginald Denny Staged a Wreck Without Camera

A "Real" One That Scared The "Sporting Youth" Producers

WITH his racing car piled in a ditch and every indication that a terrific accident had occurred, Reginald Denny furnished members of his troupe a scare during the filming of "Sporting Youth," his latest Universal starring feature which has its first local showing next ..... at the ..... theatre, that equaled any thrill scene in the picture.

Denny and his mechanic, Earl Miller, were driving from Monterey to San Luis Obispo in Reg's racing car, which was being used in the big road race for the picture, when a collision occurred with a truck, resulting in the wrecking of the racer and knocking a little blue paint off the truck.

Both Denny and Miller were injured, although Denny's injuries were slight. It was necessary to take Miller to a hospital at Salina, a little town several miles away.

Others in the Denny company, on their way to San Luis Obispo from Monterey, saw the wrecked car, could find no trace of the drivers and drove furiously to San Luis Obispo from Monterey, more than one hundred miles away.

All day they waited for word from Denny and none came. Production was held up and Mrs. Denny and her ten-year-old daughter, who had ridden in a car with Harry Pollard, the director, were nearly frantic. Finally, about eight o'clock in the evening, Denny appeared in San Luis Obispo, driving the lately wrecked speedster.

"I'd have been here earlier, but couldn't get the car fixed until a couple of hours ago. All ready to shoot tomorrow," said Reg.

The picture deals with an ambitious young athlete who is working as a chauffeur for an eastern millionaire. Sent ahead to California on one occasion, he arrives in time to participate in the great San Luis Obispo race, made possible because he is mistaken for a famous English driver with a similar name.

Laura La Plante, the recent star created by Universal, a winsome young feminine athlete, plays opposite to Denny. She demonstrates riding ability of the modern "sporting youth" calibre.

Key City Reviewers Acclaim "The Darling of New York"

Metropolitan Critics of All Sections Pay Enthusiastic Tribute to Baby Peggy's First Universal Jewel

A SURVEY of newspaper reviews of "The Darling of New York," the Universal Jewel picture featuring Baby Peggy, shows that the production has been royally received wherever it has been shown. Reviewers have been almost unanimous in giving high praise to the entertaining qualities of the picture, to the acting and directing, as well as to the lovable charm of Baby Peggy. Everywhere the youngster has been heralded as a screen prodigy of great promise since the release of this picture, her first big feature.

The following excerpts, from different cities, are typical:

Rob Reel, in the Chicago American, said: "'The Darling of New York' has innumerable virtues, which will make it a thoroughly enjoyable entertainment, if not for all, at least for the majority of filmgoers. It tells, in the first place, an exciting, closely-knit, although not markedly original story. Further, you will find the picture realistic in its details. Direction is splendid. And the cast is of high quality. Sheldon Lewis, Gladys Brockwell and Max Davidson, in the principal roles, are particularly noteworthy.

"The part of the kiddie is played by Baby Peggy, who is much more winning than she was in her two-reel comedies."

Polly Wood, in the Chicago Herald and Examiner, characterized Baby Peggy as "the Mary Pickford of film infants."

She says: "She is not only attractive and sweet — as you'll know if you see 'The Darling of New York'—but she is by instinct an actress."

Mae Tinee, of the Chicago Tribune, hailed Baby Peggy's advent into feature-length movies with the following: "Well, thank goodness, here's Baby Peggy come into her own again. With the understanding guidance of Mr. King Baggot, who directed the picture, she becomes once more the adorable, huggable baby girl who first charmed producers. Mr. Baggot brings out all the charm of her tears and smiles and the winsome ways that seem such a natural part of her. The picture was made, I imagine, with the idea of chiefly appealing to youngsters. It has, however, a pull of appeal that few grown-ups will find themselves able to resist. They will adore her."

The Milwaukee Sentinel characterized the picture as follows: "It is one of those exceptional stories which are not built around a star, but as a narrative to entertain. From the beginning the interest is caught and sustained. There is a nice balance between pathos and comedy. For thrills there is a tenement fire and an exciting rescue."

The Baltimore Evening Sun said: "If you want to give your kiddies a treat, take 'em to see 'The Darling of New York.' The film was written by King Baggot and Raymond Schrock expressly for use by the little Universal star, and it fits her nicely."

The New Bedford Standard Mercury (Mass.) said: "If Baby Peggy continues to appear in features as good as this one, she will be the darling of film followers everywhere. The story provides an excellent vehicle for the youngster and shows her off to good advantage. Those responsible for the production have not attempted to cast her as an overclever or precocious child, but have depended upon her wonderful personality and unquestioned ability to play upon the spectator's sympathy by permitting her to appear simply as a lovable girl who becomes the plaything of fate.

"In this attempt the producers have surely succeeded, for 'The Darling of New York' should appeal to all classes of audiences: it is a kind of a picture that will get under the skin. It is unusually rich in human interest, with plenty of action, pathos and clever comedy touches."

The St. Louis Globe Democrat says: "'The Darling of New York' is a fine and wholesome entertainment. King Baggot, the director, has infused the story with realism, romance, fragrance of atmosphere and dramatic qualities. The story, briefly, is one of intense heart appeal."

GARRICK, BUT NOT GARISH DISPLAY

Mgr. Field's effective display at the Garrick Theatre, St. Paul, Minn., for "The Hunchback of Notre Dame."

Puppy Stunt Attracted Crowds to "White Tiger"

"White Tiger" Puppy Tie-up for Loew's Ottawa

AN improved variation of the old "turtle stunt" was worked to great effect by Captain Goodale, manager, and O. J. Harris, assistant manager, of Loew's Ottawa Theatre, for "White Tiger," when that Universal-Jewel played the Canadian house. Besides their ingenious stunt, these enterprising showmen were responsible for a particularly attractive lobby display on the Dean production.

Liggett's drug store, situated on one of the principal business thoroughfares, donated a window to the stunt a local dog store in exchange for the while the livestock was obtained from advertising copy carried on the display signs.

Ten puppies, each wearing a blanket whereon was a letter from the words, "White Tiger," frolicked and romped in the window, attracting huge crowds. The people massed ten deep in front of the window all day; in fact, it was necessary to wait until after midnight before a photograph could be obtained.

Prizes totalling twenty-five dollars were offered to those first solving the question : What Do The Puppies Say? As the animals were continually jumping about and running in and out, it was most difficult to make sense of the letters on their blankets. The most difficult part of the whole undertaking, however, was tying the blankets on the squirming pups, according to Mr. Harris, who ought to know.

The following week, a fine display in the window announced the name of the attraction and the theatre, as well as the list of winning contestants. The stunt was actually the talk of the town, and was instrumental in bring considerable business to the theatre during its run of the Universal-Jewel.

The Loew's Ottawa lobby display was equally attractive and novel, and is indicative of the dramatic and artistic possibilities to be obtained from Universal posters. It demonstrates, also, the imagination and showmanship of these two men, by the methods they used in deriving the greatest possible benefit from the poster on the Universal-Jewel.

A shadow box, about four feet wide, four feet deep, and eight feet high, was placed at the foot of the main staircase. A cut-out of the "White Tiger" six-sheet was made and placed on a compo board floor, with one "board" torn up. A considerable amount of flashy (paste) jewelry was scattered about, a black cat in cut-out form, a broken mirror, and a calendar displaying the date, Friday, the 13th, helped stress many of the most vivid dramatic sequences of the production.

The entire interior of the shadow box was painted a dead black, with the only illumination coming from a baby spot placed in the lower left-hand corner. This gave the effect of a burglar's lantern resting on the floor and threw heavy shadows against the background, heightening the effect immeasurably.

It is of interest to note that the entire house weekly, issued by the Ottawa Theatre, was composed of material taken from the Universal press book on "White Tiger."

Loew's Ottawa Display

"It Can Be Done" - - - And How

HOW a super-picture can be made to draw to capacity in a small town, was demonstrated by Manager F. N. Harris of the Amuse Theatre, Hart, Michigan. Mr. Harris recently presented "Merry Go Round" and "A Lady of Quality," and instead of being handicapped by the fact that both pictures had been shown a few weeks before in Detroit, this enterprising showman took advantage of the situation and obtained a banner box-office in consequence.

Simultaneously with the Detroit run on these Universal-Jewels' Mr. Harris displayed in his lobby advertisements on the two productions as they appeared in the Detroit dailies. Slides describing the character of the productions and their previous successful runs in other communities were projected three week before the pictures came to Hart.

One-sheets, photos, press-matter, window cards and heralds were distributed and posted four days before play date, not only locally, but also in two adjacent towns. Heralds were placed in all parked automobiles, and distributed among all the Hart business houses.

An advertisement of considerable size was run in the local newspaper a week in advance.

"In a small town you have to make your patrons feel they are getting their money's worth," writes Mr. Harris, "which they certainly do in Universal pictures. Mr. Laemmle is a world-beater in producing pictures, and I'm for him, 100%."

Amuse Theatre, Hart, Mich.

Our Hat Is Off To Myron C. McLeod, A Real Showman

POWELL River up British Columbia way isn't as well provided with job printers as a lot of towns are. Therefore Myron C. McLeod, manager of the Patricia Theatre in that town, has to rely on his ingenuity rather than on the town facilitits to give his audience the low-down on what he is going to show them next.

But McLeod is a genius in his way. In addition to booking Universal pictures 100%, which shows that he is perfectly sane and business-like as well, he has developed a facility on the mimeoscope attachment for his mimeograph machine which enables him to put out a four page program of effective appearance as well as inexpensive composition. The titles of the pictures which he advertises, such as "The Eagle's Talons", "Merry Go Round", "Take Me Back to Blighty," and "Sporting Youth", are very artistically drawn with a stylus and there is plenty of decorative display about his layouts. In fact, the same art work which Mr. McLeod has expended on this little folder with the cuts would have cost him in the neighborhood of $100, to say nothing of the printing. As it is, all it cost him was four stencils, a minimum amount of ink and time. Maybe $5 in all.

You've got to be better to run a show profitably in a town like Powell River than you have to get by with a show in New York City. As one editor to another, will you permit us to congratulate you, Mr. McLeod, and wish you the very best of luck?

"Forty Horse Hawkins" Started by Hoot Gibson

HOOT GIBSON has just started work at Universal City on a picture which Universal executives say will be the greatest comedy western ever made by that star. The working title of the picture is "Forty Horse Hawkins." Gibson plays the role of a western stage driver who drifts to a big city and becomes in turn a taxi-driver, a waiter and finally a "super" in a great Civil War stage melodrama.

The story was written by Edward Sedgwick and Raymond L. Schrock. Sedwick is Hoot's director, having made the long string of Gibson successes including "Blinky," "Out o' Luck," "The Ramblin' Kid," "The Thrill Chaser" and similar comedy westerns. Schrock is one of Universal's scenario department executives. The story, of course, was written especially for Gibson.

Anne Cornwall has been chosen for the leading feminine role. She plays an ingenue in a small road show company which visits the western town where Hoot holds forth as stage driver. He follows her to the city and after a series of adventures, ends up as her leading man, on stage and off.

The cast also includes Helen Holmes, Richard Tucker, Jack Gordon Edwards, Ed Burns and George "Buck" Connors.

The picture is said to promise a judicious combination of western action, and its fast and spirited riding and stage driving, with many comedy situations. The Gibson-Sedgwick production unit has become noted in the industry for the high class western farce-comedies turned out during the last six months.

"White Tiger" Conquers Bad Breaks in L.A

DESPITE bad weather and other adverse conditions, "White Tiger," the Universal-Jewel starring Priscilla Dean, did exceptional business at Miller's Theatre in Los Angeles.

Clever advertising and exploitation is responsible for carrying the picture over this bad period for exhibitors.

One of the many clever stunts used in the campaign was arranged by Miller, who manages the theatre. He staged a raid and with the co-operation of the police department, had a patrol wagon and several patrolmen drive up to a house in the busy district and carry out, a struggling girl dressed as Priscilla Dean, and several other characters representing the principals in the production. The stunt created no end of curiosity and heralds were issued announcing the showing at Miller's theatre of "White Tiger." The run lasted four weeks and did a corking business throughout.

Photos of this stunt were published some weeks ago, before the editor had received information as to what they were about.

HE'S A MEMBER NOW!

All the little shut-ins of the Orthopedic Hospital of Seattle were made members of the Baby Peggy Club after the showing of "The Darling of New York" at the hospital.

"Stolen Secrets" Ready for Release

HERBERT RAWLINSON'S latest Universal production, "Stolen Sweets," has been completed and has arrived in the East to await release. It is a five-reel society drama in which the adventures of a high class "crook" are featured.

Irving Cummings directed it. Those who have seen a preview of the photo-play say that he has done wonders in developing usual situations and in building up suspense. The pictures is said to give Rawlinson an excellent opportunity for character delineation and forceful action.

The story was adapted to the screen by Raymond L. Schrock from two stories, one by Jack Boyle and the other by Richard Goodall. The working title of the picture was "The Virtuous Crook." Harold McLearnon, the veteran Universal film cutter who recently won high praise for his work in cutting "Fools Highway," also an Irving Cummings production, was chosen for the editing work on "Stolen Secrets."

The feminine lead opposite Rawlinson was taken by Kathleen Myers, who recently appeared opposite Billy Sullivan in one of the last of the "Leather Pushers."

"The ACQUITTAL"

Why! it'll just hand the crowds over to your box office!

"Broke all second-week house records! Positive sensation in Seattle!"

R. W. Bender,
COLUMBIA THEATRE,
Seattle, Wash.

"Excellent box-office attraction. Business has been above the average this week."

Frank W. Goodale, Mgr.,
LOEW'S OTTAWA THEATRE,
Ottawa, Ont.

"Opened to big business with unfavorable weather!"

P. A. Grove, Mgr.,
STRAND THEATRE,
Des Moines, Ia.

"A wonderful picture and a big money-maker!"

Richard T. Halliwell, Mgr.,
POLI'S PALACE THEATRE,
Waterbury, Conn.

"Just as big a box-office attraction as 'Merry Go Round'!"

Leo Landau, Director,
ALHAMBRA THEATRE,
Milwaukee, Wis.

CLAIRE WINDSOR
NORMAN KERRY
BARBARA BEDFORD
RICHARD TRAVERS

Directed by
CLARENCE BROWN
Presented by
CARL LAEMMLE
UNIVERSAL
SUPER-JEWEL

ADVERTISED IN THE SATURDAY EVENING POST

UNIVERSAL CHAPTER PICTURE, "THE RIDDLE RIDER", FINISHED

William Desmond and Eileen Sedgwick the Stars of Romantic Thriller

WORK has been completed on "The Riddle Rider," William Desmond's big Universal chapter play, co-starring Eileen Sedgwick, and held as one of the most elaborate western chapter plays in years.

The play runs in fifteen episodes, relating a story of the modern West, with the oil derrick invading the land of the cattlemen. Desmond plays "The Riddle Rider," a mystery figure somewhat suggestive of "Fra Diavolo" of the opera. It is his best characterization, Universal reports.

The picture, directed by William H. Craft, and replete with thrills, was acted by what is said to be the strongest chapter play cast ever assembled at Universal City. Besides Desmond and Miss Sedgwick, the cast included Helen Holmes, famous star of railroad and timberland stories of a few years ago; Claude Payton, noted on the legitimate stage; William H. Gould, who is nationally known on the speaking stage and in vaudeville; Hughie Mack, the character comedian; Yakima Canutt, the famous winner of the Roosevelt Trophy as the world's champion all-round cowboy; Albert J. Smith, well-known screen player, remembered in "Daniel Boone," and who recently played in "The Fast Express," and Margaret Royce, younger sister of Ruth Royce of "Beasts of Paradise" fame and recently adjudged by Photoplay Magazine as one of the most interesting possibilities of the year.

As soon as the final camera-work was done on the serial, Craft, the director, was taken to St. Vincent's Hospital, Los Angeles, for a major operation. He had been in ill-health for several weeks, but stuck it out against his physician's orders, until the picture was finished.

The story of "The Riddle Rider" was written by Arthur Goodwin and scenarized by William Wing. Craft was chosen to direct it because of his good work in handling the megaphone for "Beasts of Paradise," the previous Desmond-Sedgwick chapter picture. Craft will be remembered as a director of the final "thrills from history" serial put out by Universal, "In the Days of Daniel Boone."

Craft's condition, while serious, is not causing great worry. He expects to be up in a few weeks, ready to tackle Desmond's next serial.

"The Riddle Rider," the early episodes of which already have been received in New York, will be released beginning early in June. It will follow "The Fast Express," William Duncan's next serial, to be released next month.

USES PRESS BOOK STUNT ON "WHITE TIGER"

Charles Feinsilver, manager of the Odeon Theatre, N. Y. C., took advantage of an idea suggested in the press book for his run on the Dean-Jewel

Popular Saturday Evening Post Story "Clay of C'lina" Now Nearing Screen

Camera Work Finished at "U" City on New Rawlinson Feature.—Alice Lake in Cast

CAMERA work has just been completed at Universal City on Herbert Rawlinson's April release, "Clay of C'lina," a stirring story of high-class gamblers, written by Calvin Johnston and published last year in the Saturday Evening Post.

It is an Irving Cummings production, and followed his direction of "Stolen Secrets" which now is nearing release. In it Rawlinson plays the role of a young South Carolinian who gets mixed up in the gambling game at Tia Juana.

Alice Lake, one of the screen's most popular leading women, was engaged by Universal to play opposite Rawlinson in the feature. Her work in this picture is said to be of unusual appeal. She has the role of a young girl, reared among crooks, who reforms herself by her love for the young and high-minded Southerner.

"Clay of C'lina" was adapted for the screen by Raymond L. Schrock. He and L. G. Rigby of the Universal scenario staff, scenarized it. In the story, the young Southerner's lack of sophistication and his faith in "Poppy," the part played by Miss Lake, is used by crooks to trap him and trim him. The hero has a master gambler as a friend. This friend and "Poppy" eventually outwit the crooks.

The cast also includes Robert Walker, Joe Blackwell, Edwin J. Brady and Harmon MacGregor. Brady recently did an exceptional piece of work in "Fools Highway," the Mary Philbin Jewel which Universal releases next month.

"Clay of C'lina" is scheduled for release April 21st. It is now being cut and edited at Universal City.

UNIVERSAL STARTS "FAST STEPPERS"

Two-Reel Comedy Dramas Adapted from Gerald Beaumont's Race Track Stories—Billy Sullivan the Star—Eddie Laemmle the Director

WORK has begun at Universal City on a new high class two-reeler series of the same calibre as "The Leather Pushers." The series will be known as "Fast Steppers," and will consist of a number of short action comedy-dramas built around the adventures of a horse-racing enthusiast and tipster. They are being adapted from Gerald Beaumont's popular race track stories, "The Information Kid" series.

Billy Sullivan, the popular actor-fighter who succeeded Reginald Denny in "The Leather Pushers," has been chosen to play the leading role in the "Fast Steppers." Sullivan, in the six "Leather Pushers" in which he was starred, has created great popularity for himself with the screen public, and both fans and exhibitors have requested Universal to present him in another series. "Fast Steppers" is the answer to these requests.

"Fast Steppers" will be directed by Edward Laemmle, who first gained fame as the co-worker with William F. Alder on the Universal expedition to the South Sea Islands during which "Shipwrecked Among Cannibals" was made. Young Laemmle later gained great prominence by inaugurating and making the popular "Thrills From History" serials put out by Universal, including "Winners of the West," "In the Days of Buffalo Bill," "The Oregon Trail" and "In the Days of Daniel Boone."

Recently he took the reins of the "Leather Pushers" when Harry Pollard was advanced to Jewel productions. Laemmle made six "Leather Pushers," with Reginald Denny, ably holding up the high standard set by Pollard. In the last series of "Leather Pushers" made with Sullivan, Laemmle equalled if he did not surpass the "Leather Pushers" which had gone before.

Beaumont's stories, from which the "Fast Steppers" are being adapted, were published in the Red Book. Later they were published in book form, as "Riders Up." They are being put into scenario form by Scott Darling, newspaper man and short story writer, now a member of the scenario staff at Universal City. He has adapted many Universal comedies and has a high reputation for getting 100% humor out of a situation.

Most of the race track scenes will be taken at Tia Juana, just over the Mexican border. Eddie Laemmle now has his company there taking the preliminary work on the first two-reeler, to be entitled "The Empty Stall." In the supporting cast are Duke R. Lee, who will play the part of Red Murdock, a redoubtable gambler, as characterized by Beaumont in the original stories; Miss Shannon Day, James T. Quinn, Bert Woodruff, Andy Clark and others.

Fred C. Quimby, sales chief for Short Subjects at Universal, predicts that the "Fast Steppers" will be greater than "The Leather Pushers." The series will form the keystone of Universal's Spring Short product and are said to be an indication of the high class one- and two-reelers Universal is projecting for the coming months.

Each of the "Fast Steppers" series will be a picture complete in itself and built up around a spirited horse-race, just as each of "The Leather Pushers" was built around a ring battle. All the excitement and suspense of the race track will be included in each two-reeler, as the high-light of a well constructed story with plenty of dramatic punch and romantic adventure.

IMPERSONATES PEGGY

Harry Ormiston of the Universal publicity department exhibited "The Darling of New York" at the Hotel Astor before a couple of thousand New York society folk. This little girl, June Mirkin, impersonated the youthful screen star and carried the enlarged photograph through the entire evening.

Novel Stunt Brings 'Em In Despite Record Cold Wave

MANAGER FIELD of the Garrick Theatre in St. Paul, Minn., ran Universal's super production, "The Hunchback of Notre Dame," during one of the coldest spells that cold city has ever experienced. It was so cold that people walked through the streets only when they were obliged to and then they buried their faces in their coat collars and looked at nothing but the sidewalk in front of them.

This presented a serious problem for Field. He must attract attention to passersby that he was showing "The Hunchback." All the signs and electric lights weren't of much use if the people wouldn't look up. Field had a huge bell installed under the marquis. He operated it by electricity and from a push button in his office. His stenographer pushed the button every thirty seconds or so and just as often the passersby raised their heads from the interior of their coats and saw that "The Hunchback" was being shown at the Garrick and that it was the one picture they should not fail to see. The bell could be heard for blocks. By using other stunts suggested by the "Hunchback" exploiteer, Jay Barnes, Field had a wonderful showing at the end of the run.

"The Best Picture You Ever Had!"

That's what his patrons told this exhibitor! Read:

"Here is an extra fine picture. I had people come out and say, 'There is the best picture you ever had. You should have charged $1.00, as it is worth it if others were worth twenty-five cents.' I am more than pleased with the new star, Miss Valli. 'A Lady of Quality' is a good title. It is an extra fine picture and gets the money. I am only sorry that I did not raise the price."

F. N. Harris,
AMUSE THEATRE,
Hart, Mich.

"A LADY of QUALITY"

starring

VIRGINIA VALLI

with MILTON SILLS

From the famous novel and play by Frances Hodgson Burnett
A HOBART HENLEY PRODUCTION.....
Presented by **CARL LAEMMLE**
Advertised in The Saturday Evening Post

UNIVERSAL SUPER-JEWEL

Clean up!

CLEAN-UP is the only word! The title, the star and the picture are ALL THERE! —ALL ready to get you the crowds the magic name of Valentino is bound to pull in! Get his name in lights again—follow the instructions in your Press Sheet, and cash in BIG!

You get new prints, new posters, new titles—new accessories of all kinds, all designed to get BIG business!

RUDOLPH VALENTINO

and

CARMEL MYERS

In the two-reel de luxe re-issue of

"A Society Sensation"

A UNIVERSAL SPECIAL

"Under the Spreading Century Plant"

Last Minute Additions To Century Productions

LAST production reports on "The Jockey" and "Stranded," Centuries, stress the fact that special attention is being given each of the pictures, and that last minute additions of well known comedy names had been made.

Max Mogi, late of Billy West comedies and "Leave it to Gerry," A Billie Rhodes feature, has been added to "The Jockey" cast of players. Mary Land, who plays important parts in "The Breaking Point," a Paramount Picture; "Don't Call It Love," with Nita Naldi, and "A Question of Honor" with Anita Stewart, has also been added to the cast of Buddy Messinger's jockey comedy. She will play a Mother role, for which she is best known and suited.

Bessie Welsh, Bernard Hyman and George Gyton have been added to the already finely assembled cast of "Stranded."

"The Jockey" now includes, besides Buddy Messinger, Martha Sleeper, "Spec" O'Donnel, Joe Bonner, Max Mogi and Mary Land. Al. Herman is directing it.

"Stranded" now includes Harry McCoy, Fatty Karr, Al. Alt, Betty Young, Bessie Welsh, Bernard Hyman and George Gyton. Noel Smith is the director of this Century Comedy.

Hollywood Previews For Century Output

NEWS from the studio of Century Comedies announces that every new comedy made by this organization is going through the unfailing process of theatre previews.

Each new picture, before it leaves for New York for Universal distribution, is reviewed unheralded and unadvertised at neighborhood theatres—at times only several hours after final titles are inserted. Most of the local Hollywood theatres are resorted to, for these picture houses are unusually willing to co-operate with the producer who is endeavoring to better his product. Here laughs, suspense, the "topping" of gags—everything necessary for the success of a genuine comedy—are recorded by member of Century's production departments. After reports are compiled, editors and title writers complete their work, thanks to these audience-tested showings in Hollywood.

Theatres of the type of the Granada, Hollywood and Iris are being used, most effectively, by president Julius Stern, under whose personal supervision each Century Comedy is being written or rewritten, built-up and produced.

The idea has proved most beneficial, says Mr. Stern.

"The Darling of New York," Screened on S. S. George Washington

AMRICANS aboard — homeward bound—had their first glimpse of New York three days before they passed the Statue of Liberty.

The S. S. George Washington, storm-tossed most of the trip, played Baby Peggy's recent Universal-Jewel, "The Darling of New York" on its last trip from Europe. Most of the action takes place, with Baby Peggy playing the central role, in and around New York's ghetto and lower east side.

The passengers expressed delight at the Baby Peggy Jewel.

Herman Has Directed Thirtieth for Sterns

WITH the completion of "Young Tenderfoot," formerly "Wilder and Woolier," director Al. Herman produced his thirtieth Century Comedy for Julius and Abe Stern. All but twelve of them were with Buddy Messinger, who plays the featured role in "Young Tenderfoot."

Herman's record dates back to the first all-animal comedy made by Century, namely "Just Dogs." Since then he has directed Messinger, Jack Earle, and Earle and McCoy as a team.

He was formerly with Jack White, Roach, Fox and other comedy producing companies. Several weeks after the original contract with Century, Stern Brothers made him director-in-chief of all their comedy units. Since then he has completed an unbroken line of successes, among which "She's a He," "Buckin' the Line," "The Caddy," "Quit Kidding" and "Young Tenderfoot" stand out as his best with Buddy. "Obey the Law," "Sons-in-Law" and "Hit Him Hard" are among his best with Jack Earle and Harry McCoy.

Herman is now well under way on "The Jockey," in which Buddy is being starred. This picture is the first of a new series, and it is Herman's intention to surpass everyone of his pictures of the past.

Names Personnel of Script Department

JULIUS STERN, from the Century Comedies studio at Hollywood, reports that the personnel of the newly organized Script Building department has been selected.

As noted previously, "Pinto," the famous cartoonist, will officiate as head of this "continuity-script building unit." Tom O'Neill and Max Alexander of the Technical department, Sig Neufeld and Bert Sternbach of the Production department, Edward Luddy and Ray Herman compose the membership of the Board. They will, collectively, be responisble for the choice of story materials and the necessary re-vamping before being turned over to directors for producing. Directors, it is explained, are automatically acting members of this new department, but only in advisory positions. The entire functioning of this essential "spoke in the wheel of sane producing" comes under the personal jurisdiction of either one of the Stern Brothers, depending, of course, which one is at the Universal City studio in charge of picture making.

No stories shall be purchased or accepted from outsiders or the directors themselves unless unanimously accepted and passed upon by the entire Board. This will assure a product in keeping with the high standard consistently maintained by the Century Corporation.

You Can't Beat 'em for Variety, Pep and Real Power at the Box-office!

Oh, Min! If you could only see Andy now!

UNIVERSAL Short Subjects put more real pep into your program and life into your box-office than any others on the market! They're genuine, money-getting, patronage-building box-office features. Get these busy little box-office builders now — and watch your box-office receipts JUMP!

"'The Gumps' Are a Knockout!" Says Pleased Wisconsin Exhibitor

"I OPENED The New Rex Theatre with a Gump comedy and it was a knockout," writes Mr. E. Hoefer of Sheboygan, Wis., adding: "It's what I call real comedy. Please make some more like that." The Yale Theatre, Bartlesville, Okla., taking advantage of the widespread popularity of the Gump cartoons, cashed in likewise by featuring THE GUMPS. "Advertised this comedy above my feature and was justified in doing it," reports the Yale Theatre manager. "I had a packed house. It gave satisfaction and everyone was pleased." "Knockouts! More laughs than in a long time on any comedy," wires M. M. Ward, Starlight Theatre, Corning, Ark. Sold in series of 12, these Two-Reelers, released by Universal, will clean up for any exhibitor anywhere.

Universal Westerns Are Hits of Shows Everywhere

HUNDREDS of exhibitors have wired and written praising Universal's snappy two-reel Westerns. They're great—bigger and better than ever — with all the pep and excitement that such galloping aces as Pete Morrison, Bob Reeves, Jack Mower and others in the list can pack into them. They inject program pep that makes the box-office step faster than it ever stepped before!

Pete Morrison

Says Universal One-Reelers Get Money

"I AM using your one-reel comedies, and am pleased to perfection. I find them the equal of any of the two-reelers, just as funny, and they make me just as much money. Just tell the folks for me they are the equal of any one-reelers I have ever used, and I have used them all," writes Ned Pedigo, owner and manager of The Pollard Theatre, Guthrie, Okla. In JOE MARTIN, the funny monk; NEELY EDWARDS, BERT ROACH, CHUCK REISNER, BOBBY DUNN and SLIM SUMMERVILLE, all Universal comedians, you have real money-getters! Tie them up and try them out. They'll get 'em in!

Neely Edwards

Program Pep!

UNIVERSAL SHORT SUBJECTS

"WITH THE CRITICS"

"The Hunchback of Notre Dame" Makes Big Hit at the Springer; Again Today Matinee and Night

THE first of three exhibitions of the wonderful production of "The Hunchback of Notre Dame," Victor Hugo's great classic, with the inimitable Lon Chaney in the title role, was given at the Springer opera house last night to a large audience, and for two hours and a half this audience sat as if spell-bound as scene after scene was flashed upon the screen. The question might be asked by some before seeing the picture why the great producer Carl Laemmle, selected such a story for such a massive production, but no one coming fresh from the showing will do so. He has the answer in his own emotions.

Probably no more elaborate or heavier motion picture has ever been screened. There was nothing lacking to give the spectator every emotion of the heart. Grief, sorrow, pity, joy, gladness, horror, regret, victory, defeat and whatnot were depicted with a vividness that beggars description. And one who looks upon these pictures, of a time before Christopher Columbus sailed the seas on his voyage of discovery of America, forgets that he lives in this day of advancement and enlightenment, and becomes a part and parcel of the scenes that are unfolded before him.

The selection of Lon Chaney for the leading role was most appropriate. Aside from his other successes, his "Miracle Man" stamped him as an actor far above those who have endeavored to reach the height to which he has climbed. "The Hunchback of Notre Dame" is his greatest artistic achievement. Unquestionably his make-up as the hunchback could not be better. Aside from the deformity of the hunch, there is also deformity of his feet and legs, and his face is hideous to look upon. And in that part where he is flogged he is superb. But no more so than in the various other parts of the role.

Patsy Ruth Miller as "Esmeralda," is a natural emotional actress and a charming girl. At times gay, at others grief-stricken and inconsolable, she goes straight to the heart, even in the picture, and one can but wish her all the good things that life can give. Norman Kerry, as Captain Phoebus, her soldier lover, is well cast. Tully Marshall has the role of Louis XI, and movie fans know him too well for it to be necessary to speak of his ability. Ernest Torrence as "Clopin," the king of the rabble, is the best actor in the vividly sinister roles on the screen or stage. It will be recalled that he and Tully Marshall were both in "The Covered Wagon" recently shown here. There are several others, among them one who is well known to screen fans, Gladys Brockwell, but to name them all and say something of them would add nothing to the splendid production. It will be shown again this afternoon at 3 o'clock and tonight at 8:30, and those who have not seen it have a great treat in store. It is a magnificent production.

—*The Columbus (O.) Inquirer-Sun.*

"EXCELLENT COMEDY!"

THE first of a new series of "Leather Pusher" productions, called "That Kid from Madrid, Mich.," serves as an excellent comedy relief to the feature. In fact, we could follow the story of this pugilistic fun far better than we could in the longer production. The sub-titles are full of laughs, one of them informing us that a certain prize fighter would rather be a sponge in the ring than an orchid in the Ritz. You see a comical fighter falling from the ring the referee counting him out while the pugilist in question clings to a female spectator who happens to have a ringside seat. He tells the referee to keep on counting, that it means nothing to him.

A rather tired looking chap goes to a restaurant, orders something to eat and then tells the Italian waiter that he hasn't any money. The owner of the restaurant tells a champion, who happens to be sitting in a corner with some friends, that the tired looking man won't pay his bill, whereupon the champion fighter approaches with a great deal of chest, saying: "Kick in with the coin or I'll slip you a knuckle." In the end the tired looking man shows that he's fresh and strong, and wonder is rife as to what he would have done if he had eaten a porterhouse steak instead of ham and eggs. He is engaged to fight, and his opponent in about the third round insists that this individual take "that mule out of his glove." You can sit back and enjoy this comedy, and forget all about the arid desert and the banging of pistols.

—*The New York Times.*

The Picture of the Week

"A Lady of Quality"

IT is a great deal more pleasant to be surprised than to have some anticipation fulfilled. Perhaps that is why I, among others, liked "A Lady of Quality." That there was such a picture being made by Universal I knew; that there was a pretty, young screen actress from Chicago wearing the fancy name of Virginia Valli I also was aware; and that Frances Hodgson Burnett had written other books than "Little Lord Fauntleroy" has been ticketed away in my mind ever since I can remember.

Oherwise "A Lady of Quality" was, when I went into the Randolph Theatre last week, just another picture. That things were entirely different when I left the theatre previous comments revealed. "A Lady of Quality" was such a thrilling surprise. Why, it was a good story, excellently directed, handsomely photographed, carefully cast and perfectly acted by Miss Valli! What more could any one want?

* * *

Of course, Miss Valli had what is known as a "fat" part. If Mrs. Burnett had not made Clorinda Wildairs an English girl of the early eighteen century Clorinda might have been played by the vivid Pola Negri. For Clorinda is, until she goes up to London to become the toast of the town, "that sort" of a girl—wild, free, profane and sporty. Oh, she's perfectly decent in spite of her drunken, "horsey" father, but she is unmoral, which is a very different thing from immoral.

Yes, our ladies of either stage or screen like a role such as that of Clorinda. But they have to be experts to play them convincingly. That is what makes me feel that Miss Valli is not only a handsome young woman, but a capable actress. She doubtless has things to learn, but—and mark my words well—when she has learned them the producers will be fighting for her services.

* * *

And the direction of "A Lady of Quality"— (*Concluded on Page* 40)

Observes Laemmle Month

THE great esteem and the high regard in which Carl Laemmle, president of the Universal Pictures Corporation, is held in the hearts of motion picture exhibitors want no better manifestation than the deluge of bookings pouring into every Universal Exchange in response to the announcement of Carl Laemmle Anniversary Month.

To illustrate the type of support being given to Carl Laemmle Anniversary Month in the New York territory we are giving the story of the Yoost Circuit drive in honor of Mr. Laemmle. Mr. Yoost has ten big theatres in the Metropolitan area and in the past year has become a 100% Universal Booster. A man with such good sense naturally picks a good managing director. Mr. Yoost selected Henry Huber, long-time

Henry Huber, Laemmle Booster

friend of Universal and lately manager of the Rivoli Theatre, who books for all the Yoost houses.

The indication of what Mr. Huber's support means is typified by the line of bookings for the Dyckman Theatre, one of the Yoost houses, of which Dave Guran is the enterprising manager:

LAEMMLE MONTH IN ELECTRIC LIGHTS

Dyckman Theatre, N. Y. C., Dave Guran, Manager

Feb. 1 — "White Tiger"; Feb. 2 — "The Acquittal"; Feb. 3—"The Acquittal"; Feb. 4—"Down to Earth"; Feb. 5 — "Round Figures"; Feb. 6 — "My Pal"; Feb. 7—"Speeding Fever"; Feb. 8 — "Cuckoo"; Feb. 9 — "Obey the Law"; Feb. 10-11 — "Quit Kiddin'"; Feb. 12 — "Own a Home"; Feb. 13 — "Chasing Wealth"; Feb. 14—"Cracked Wedding Bells"; Feb. 15—"Rich Pup"; Feb. 16—"Going South," "Men in the Raw"; Feb. 17-18—"Jack O' Clubs," "Darling of New York," "Bucking the Line"; Feb. 19—"The Rivals"; Feb. 20 —"Own a Lot"; Feb. 21—"Keep Going"; Feb. 22—"Be My Guest"; Feb. 23 — "You're Next"; Feb. 24 — "So Long, Sultan"; Feb. 25—"The Caddy"; Feb. 26 — "Sons-in-Law"; Feb. 27 — "Putting It Over"; Feb. 28 — "The Restless Rest"; Feb. 29 — "The Idea Man," "Phantom Horseman."

There would have been even more Universal pictures on this list but for the fact that every other available one had been played or dates were not available.

Mr. Henry Huber in commenting on Laemmle Month, said: "I believe Mr. Carl Laemmle is the greatest figure in the motion picture world today. I believe Mr. Laemmle has done more for exhibitors day by day than any other motion picture producer. I believe this because I have had a long experience in this business and experience is the best teacher.

"I urge every exhibitor to boost Carl Laemmle Anniversary Month because Carl Laemmle in the past has fought every exhibitor's battle, and it is the least we can do to show our appreciation at a time like this."

By JOE WEIL

"Sporting Youth,"
Traveling along
"Fools Highway"
Does many a thing
"The Law Forbids!"

But it's what
"The Law Forbids!"
That fascinates.
And "Fools Highway"
Always will attract
The multitude, as
This is the age of
"Sporting Youth."

So many exhibitors may profit.
There! Buy!!

RIGHT IDEA!

Schoerr & Cohen. Of the Beautiful. Palace, Boundbrook, N. J. Only theatre in town. And the town must flock there. And does. S. & C. Could get away with "murder" if they wanted to. But they just keep on running. Only the BEST. First run stuff. And pleasing everybody. That's the right idea. S. & C. And we're glad to see. You're running Universal's. 100%.

CONGRATS!

New Delancey Theatre. One of the great Allwon Theatres Chain. Celebrating Second Anniversary. By playing "The Darling of New York." Manager Charles Bushwick. Tickled with the business. Louis Schwartz. The peppy advertising manager for the chain. Gave it a wonderful send-off. To Harry B. Blinderman, supervising director of the Allwon. And his associates in success. We extend our heartiest congratulations.

HELLO, HARRY!

Harry Bernstein. Former Universal-ite. Pops up in Brooklyn. As an exhibitor. Yep! An ex-hib-i-tor! Harry has the Windsor Terrace Theatre. Yes! After extensive alterations —bigger—better—only best. Go to it, Harry! U tell 'em. And put it over. Big. Best wishes for your success!

A. H. SCHWARTZ

We sat in. Your wonderful Albemarle. Out in Flatbush. The other night. While (*Concluded on Page* 40)

EXHIBITORS BOOST LAEMMLE MONTH!

"NOTHING BUT PRAISE"!

MOTION PICTURE THEATRE OWNERS of NEBRASKA
Omaha, Neb.
January 19, 1924.

Mr. Carl Laemmle,
1600 Broadway,
New York City, N. Y.

My dear Mr. Laemmle:

I have been a constant user of Universal service for the past eight and one-half years, at which time I became interested in the motion picture business.

I have nothing but praise for your service and business methods.

I will say that I am opposed to weekly and monthly drives. However, in commemoration of your anniversary, and my deep appreciation for what you have done for the motion picture industry, especially the smaller exhibitors, I most heartily endorse this movement and am certain it will be of such magnitude that you will know your years of faithful service and co-operation are most deeply appreciated by exhibitors.

Yours very respectfully,
(Signed) C. E. WILLIAMS,
President of Motion Picture Theatre Owners of Nebraska.

"YOUR TREMENDOUS INFLUENCE"

Pacific Coast Independent Exhibitor
Thomas D. Van Osten
Publisher and Editor
San Francisco, Cal.

January 23, 1924.

Mr. Carl Laemmle,
c/o Universal Film Exchanges, Inc.,
San Francisco, Calif.

Dear Mr. Laemmle:

Through the medium of the Trade Journals and numerous other channels, it has been brought to my attention that Universal is to hold a "Carl Laemmle Anniversary Month."

Permit me to make this expression of my admiration of the success which you have achieved, and the tremendous influence for improvement which you have been during your connection with the Moving Picture Industry. It is due to the untiring efforts of such Napoleons as yourself that the industry today ranks as one of the largest in the world.

Heartiest congratulations and sincerest wishes for a gratifying "Carl Laemmle Anniversary Month."

Yours very truly,
(Signed) THOMAS D. VAN OSTEN,
Editor.

"WE OWE YOU GREAT DEAL"!

STRAND THEATRE
Easton, Pa.,

Mr. Carl Laemmle, President,
Universal Pictures Corp'n.

My dear Mr. Laemmle:

My attention has been called to the honoring of "Laemmle Month" by the industry in commemoration of your forty years in this country and your activities in the motion picture industry.

I want to join in paying my tribute to the man, who in my opinion, is mainly responsible for placing the motion picture industry on the high plane which it now enjoys. How vividly I recall the dark days when you fought the many elements and now that I look upon your achievements, I again repeat that the motion picture industry owes you a great deal.

I am going to do my share in honoring the occasion instituted by your friends by playing as many Universal Pictures as I can and I know that the exhibitors in the country are going to give you their unstinted co-operation and support.

In time to come I know that when the best of motion pictures are spoken of, it will be in the same breath with—
Carl Laemmle.

Wishing you unbounded success, I remain,

Sincerely,
(Signed) C. D. BUSS.

"LADY OF QUALITY" ON SHOPPING TOUR

Universal's Los Angeles Exchange Used This Idea as Suggested in Press Book on the Valli Jewel

"TRIBUTE IS DUE CARL LAEMMLE"

" . . . it is an industry's privilege and its duty to doff the hat in tribute to Carl Laemmle.

"There are no shadows in our recollection of Carl Laemmle; no apologies to make to the country that gave him opportunity, to the industry that gave him the rewards paid to accomplishment.

"He has received; he has given, in full and brimming measure.

"Words that are so lamely used for so many of life's shallow tasks falter and stumble before the necessity of conveying the deep, sincere, heartfelt tribute due—

"Carl Laemmle."

ROBERT E. WELSH,
in M. P. World.

"UNIVERSAL STANDS OUT"!

[*WIRE*]

Motion Picture Theatre Owners of North Carolina
Office of the President
Lexington, N. C.

January 19, 1924.

Mr. Carl Laemmle, President,
Universal Pictures Corp.,
1600 Broadway,
New York City.

My Dear Mr. Laemmles:

Personally, and on behalf of the Motion Picture Theatre Owners of North Carolina, I desire to congratulate you on the fortieth anniversary of your arrival in the United States.

You have been one of the greatest factors in the upbuilding of the motion picture industry, and as you grow older and your business grows with you, it is a pleasure to your friends to know that you are making bigger and better pictures, and that the Universal Pictures Corporation stands out as one of the leading factors in this great industry.

I sincerely trust that you and your Company will enjoy forty more years of unparalleled prosperity and that you will be one of the great factors in placing the motion picture industry on the business basis that it should occupy where confidence and co-operation between producer and exhibitor will mean what it says.

With best wishes and highest personal regards, I am

Yours very truly,
(Signed) H. B. VARNER,
President.

"King" Fisher A Well-Bred Exploiteer

Despite Which Fact He Displays His Crust During Salt Lake City Engagement of "The Hunchback of Notre Dame."

HERMAN FISHER — or "King" Fisher, as he known to a host of friends in the industry — "Hunchback" Exploiteer in the Denver and Salt Lake City territory— just arranged a very neat tie-up with the makers of Butter-Krust Bread which brought splendid results during the engagement of "The Hunchback of Notre Dame" at the Salt Lake City Theatre.

A brightly colored herald was packed with each loaf of bread. On this was imprinted a message concerning the merits of both the product and the production. Scene and star cuts were also used, while the herald bore a coupon good for one reserved seat at a reduced rate. In the hands of the housewives this proved an excellent business-builder, for in the great majority of cases, each coupon was accompanied by one or more fully-paid admissions.

A clever idea, this, which can be successfully utilized, if adapted to conform with local conditions, in practically every city in the United States. In all, 50,000 of the coupons were put out in Salt Lake City.

International News No. 15

Herrin, Ill.—Troops rule town after fatal riots.

We take off our hats to:

W. Orange, N. J.—Thom. Edison, world's famous inventor, who spends his 77th birthday working on a new storage battery for flivvers.

N. Y. City—Lt. Corliss Hooven Griffis, abductor of Grover Bergdoll, draft evader, arrives home.

Every One of the Millions of Saturday Evening Post Readers Means a Potential Patron for Your "U" Program

Watch This Column

"The Hunchback" Is Pleasing Millions

SCENE FROM "THE HUNCHBACK OF NOTRE DAME"

While I knew we had made a rather remarkable picture of *"The Hunchback of Notre Dame,"* and felt that with its great acting and scenery it would prove a success, I didn't anticipate that it would create the intense interest manifested in all parts of the country. And now France, Italy and Great Britain are bidding for it and offering flattering prices. This is sufficient recommendation without further word from me. Watch your local newspapers for announcements of its coming in your locality.

It is hard to describe REGINALD DENNY in his new picture *"Sporting Youth"* without resorting to adjectives. We are sterner critics than the public, but this picture has captured us all, even the camera-men, who are usually hard-boiled and hard to please. Suppose you see this picture and give me your idea of it in a personal letter.

MARY PHILBIN, heroine of *"Merry Go Round,"* is delighted with her part in *"Fools' Highway,"* an adaptation of Owen Kildare's great story of *"My Mamie Rose."* It gives her a splendid opportunity to display her talent, and the quaint and faithful settings of the old Bowery help to make the picture at once picturesque and appealing. I wish you would make it a point to see it.

Don't forget to see *"A Lady of Quality," "The Darling of New York," "White Tiger," "The Acquittal," "Merry Go Round,"* HOOT GIBSON in his new play *"Ride for Your Life,"* and BILLY SULLIVAN, nephew of the famous John L., in the fourth series of *"The Leather Pushers."*

Have you found out to your satisfaction that you can't see all that is best in pictures unless you see Universals?

Carl Laemmle
President

UNIVERSAL PICTURES

1600 Broadway, New York City

Famous Cartoonist Now With Century

"PINTO," famed for his cartoon work for several well-known syndicates in New York and in the northwest, has been engaged by Century Corporation to work on all completed scripts in the capacity of head gagman. Noted for his brilliant work on cartoons that brought thousands of letters of commendation, "Pinto" should make a worthy adition to the rapidly growing force behind Century Comedies.

The appointment is not a recent one, for "Pinto" has been with Century for some weeks, but it was not until last week that Stern Brothers wired from their New York office to place "Pinto" in charge of script-building, as Century calls it. Each script will be built up carefully and painstakingly by directors, writers and gagmen.

With "Pinto" on this staff, are several other men, among whom is Edward Luddy, Al Herman's personal gagman.

Al Lichtman Disposes of Interests In Preferred Pictures Corporation

AL Lichtman, General Manager of Exchanges for Universal made arrangements last week to dispose of his interest in Preferred Pictures Corporation, negotiations for which had been going on for some time. At a conference between Mr. Lichtman and Mr. P. B. Schulberg, a satisfactory understanding was reached for Lichtman to retire from the company which he and Mr. Schulberg formed between them.

Mr. Lichtman's retiremant is a necessary move owing to the absorbing nature of his position with Universal. The retirement, however, was effected with the best of feeling on both sides. The nature of the settlement was not disclosed.

Transforms Hartford Lobby For "Hunchback" Engagement

HARTFORD'S generous response to Better Films, of which "The Hunchback of Notre Dame," is probably the most outstanding example this season, is typified in the accompaning photograph, showing the transformed box office of the Majestic Theatre. Nothing was left undone in exploitation for the ten-day run. As a last touch in conveying to the buying public that this picture was different and unusual, Manager Hugh Campbell, one of the youngest but most enterprising in Hartford, reconstructed his whole front lobby and outside box office to secure an appropriately massive and cathedral-like entrance effect, as shown in the illustration below.

The box office, ceiling and side walls were masked in compo-board painted to resemble granite blocks. This not only put patrons in the properly receptive state of mind for what they were to see but caused interest and talk in the homes of all patrons and helped to stimulate atendance. Mr. A. C. Morrison is the owner of the Majestic, but being in Florida the weight of his engagement rested on Manager Campbell. Nine years ago he started as an operator and was made manager of the Princess Theatre three years ago. When Mr. Morrison disposed of his interest in that theatre, he was transferred to the Majestic, not only in that capacity but also as personal representative in the conduct of business for the millionaire owner.

Campbell's "Hunchback" Lobby

"One of the Greatest Western Serials!" says O.L. MEISTER WHITEHOUSE Theatre, Milwaukee, Wis.

"Going fine. We advertised Pete Morrison as the king of horsemen. Our boys like him and that greatly accounts for the box-office receipts."

Cameron & Salas Porras,
Circuito Alcazar,
Chihuahua, Mexico

"Universal is putting a good one over this time! We have sworn no western thriller could ever 'get' us, but we are forced to retrench after seeing 'The Ghost City,' which we don't hesitate to label fine!"

EXHIBITORS TRADE REVIEW

The GHOST CITY

Starring

PETE MORRISON

"The Galloping Ace"

Advertised in THE SAT. EVE. POST

Directed by JAY MARCHANT

UNIVERSAL CHAPTER PLAY

"CHECKING OUT"

Two-Reel Century Comedy

Starring PAL, the Dog

PAL and Harry run a hot dog stand —heavy has rival stand—rival tries in many ways to put Harry out of business, finally driving him away—after both stands have been demolished.

Harry and Pal become bell hop and check boy in hotel. Harry falls in love with telephone operator—Pal attends to Harry's duties while Harry makes love to operator—rival comes to hotel, discovers Harry, throws him out of window—Harry learns that rival and henchmen are at hotel to burglarize guests—he puts Pal on the table in charge of two guns, holding the crooks at bay while he goes for police—crooks try to scare Pal into dropping guns—Pal shoots at them and holds them until help arrives—then Pal goes for minister and has Harry and operator married, Pal giving his blessing.

"STOLEN SECRETS"

Five-Reel Universal Attraction

Starring HERBERT RAWLINSON

THE exploits of a gentleman crook known as the Eel were puzzling the police and matters came to a show-down before the mayor when the chief of police declared that the underworld was protected by a powerful political ring. He turned in his star and the mayor called in the city attorney to discuss the proposition. That night the Eel pulled two more sensational jobs, both of them within the political group declared by the former police chief to be shielding criminals. This proved the Eel to be a free lance—outside the clique. This political clique was cutting close to the mayor's pockets and the mayor knew it.

So the Eel became the object of nets thrown out by the mayor's forces and the opposition political ring as well. The mayor's daughter, blonde, pretty, intelligent and adventuresome, took the matter of helping her father into her own hands and an interview was arranged with the Eel through the personal columns of the morning paper.

That night found the Eel and the mayor's daughter in the home of the head of the political group which sought the Eel. The Eel desired certain papers, he told the girl, which should present a clear expose of the mayor's opposition and the graft involved. But the Eel, clever as he appeared to be, seemed to have pulled a *faux pas*. Three men stepped into the room and he and the girl were trapped on a neat count of burglary and in a wonderful position for a blackmail shake down. But the Eel had only started—

"THE LEATHER PUSHERS"

Two-Reel Universal Jewels

Starring BILLY SULLIVAN

No. 6—"Big Boy Blue"

KID ROBERTSON saves Janet Ingersol, daughter of an aristocratic mother and an autocratic father, when her horse runs away, and falls in love with her at first sight. Twelve hours before his championship battle with the English titleholder, Wildcat George, the Kid is training in a hammock with Janet, much to his manager's and trainer's disgust and alarm.

Janet's father tries to buy the Kid off and tells him that no Ingersol will ever marry a pugilist. Later, however, he arrives at the ringside to see his future son-in-law knock out the English champion, and he changes his mind about the Kid's desirability as a member of the family.

"A Lady of Quality"

(*Concluded from Page* 35) that was expert, too. Mr. Hobart Henley didn't scorn characterization. He made Clo's father, her mentor of London (I've forgotten his name, but he is cleverly etched by Bert Roach), her first lover and her maid as interesting as Clo was herself. The courage to do that (for in the pictures it takes courage to disregard the spotlight) marks Mr. Henley as a man who knows his business. Those characterizations gave atmosphere, and that atmosphere made the picture above average.

One more thing about the direction. I think that you'll receive the impression that Clorinda's first lover took from her more than a lock of hair. Otherwise, why should she kill him, so calmly, later on? But does Mr. Henley sensationalize the fact and put Miss Valli through a lot of horrid moanings and wriggling? No; he treats the subject almost coldly, thereby making it much more tremendous and clutching than he would have by the familiar method.

— By POLLY WOOD in Chicago Herald & Examiner.

Gotham Bugle

(*Concluded from Page* 36) the first round. Of the fourth series. "Leather Pushers." Was showing. And say, A. H. Billy Sullivan, the new star, made SOME hit with the ladies. And the men of course. Ate it up! Wait'll you see 'em go. Hunger mad. For the "Fast Stepper" series. Coming along. Soon!!

DAVE SHAEFFER

is back from Florida. All rested up. And full of pep again. After that breakdown. Brought about by too much zeal. In his managerial work. Dave. We think you ought to let a couple of weeks. Slide by. To get used to this climate again. Before you take hold of. Another house.

THIS IS CARL LAEMMLE MONTH DATES! DATES!

One Jewel a Month Until Next Summer

(*Continued from Page* 11) heart appeal. The production is an excellent successor to "The Darling of New York," and is expected by Universal to be just as popular as Baby Peggy's first Universal-Jewel release.

The Priscilla Dean Jewel, scheduled for May release, is a dramatic adventure story of the sea, with thrills galore and a smashing climax. It offers Miss Dean remarkable opportunities for emotional scenes. It is promised to be more thrilling and powerful than "Conflict," "Under Two Flags," and similar melodramatic Dean pictures.

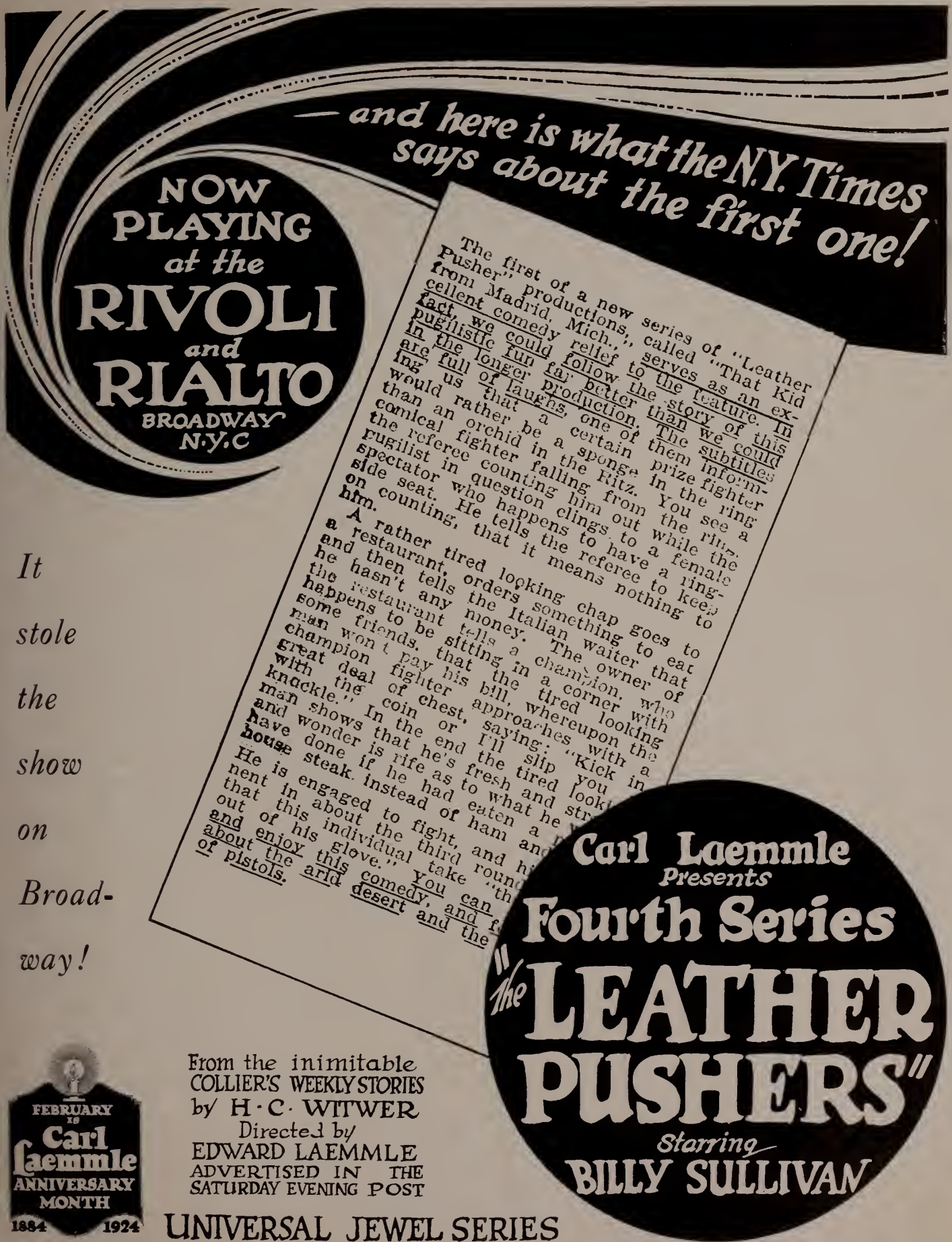
The story was written by Leet Rennick Brown. Edwin Montaigne adapted it for the screen, and George Archainbaud directed it. It is one of the few pictures in which practically the entire action takes place on board ship. The story concerns the struggles of a girl, forced by accident aboard a sailing vessel mastered by a hard, brutal skipper. She takes advantage of a mutiny to escape the captain's whims, but turns again to him when his successor not only proves himself a coward but inefficient as a ship's commander.

Of course there is a wreck. Universal prides itself on its sea stuff. The storm and waves in "The Storm Daughter" are exceptionally good. The wreck sequence is thrilling and has great "punch."

Tom Santschi plays the role of the "hard-boiled" skipper. Others in the cast are William B. Davidson, Pat Hartigan, Cyril Chadwick, Bert Roach, Alfred Fisher, George Kuwa and Harry Mann. There is much comic relief to the serious sequences of the plot.

Miss Dean is the only woman in the cast. She is one of the few actresses in pictures who can hold up such a situation and she does it well.

Each of these Jewels is getting first rate exploitation, advertising and publicity campaigns. In each case the campaign starts from one to two months in advance of release, and reaches its maximum shortly after release date. Exhibitors are urged to use the press book suggestions on these releases.


— and here is what the N.Y. Times says about the first one!
NOW PLAYING at the RIVOLI and RIALTO
BROADWAY N.Y.C
The first of a new series of "Leather Pusher" productions, called "That Kid from Madrid, Mich.," serves as an excellent comedy relief to the feature. In fact, we could follow the story of this pugilistic fun far better than we could in the longer production. The subtitles are full of laughs, one of them informing us that a certain prize fighter would rather be a sponge in the ring than an orchid in the Ritz. You see a comical fighter falling from the ring, the referee counting him out while the pugilist in question clings to a female spectator who happens to have a ringside seat. He tells the referee to keep on counting, that it means nothing to him.
A rather tired looking chap goes to a restaurant, orders something to eat and then tells the Italian waiter that he hasn't any money. The owner of the restaurant tells a champion, who happens to be sitting in a corner with some friends, that the tired looking man won't pay his bill, whereupon the champion fighter approaches with a great deal of chest, saying: "Kick in with the coin or I'll slip you knuckle." In the end the tired looki man shows that he's fresh and str and wonder is rife as to what he have done if he had eaten a house steak instead of ham and
He is engaged to fight, and hi nent in about the third round that this individual take "th out of his glove." You can and enjoy this comedy, and f about the arid desert and the of pistols.
It stole the show on Broadway!
Carl Laemmle Presents
Fourth Series
"The LEATHER PUSHERS"
Starring BILLY SULLIVAN
FEBRUARY IS Carl Laemmle ANNIVERSARY MONTH
1884 1924
From the inimitable COLLIER'S WEEKLY STORIES by H·C·WITWER
Directed by EDWARD LAEMMLE
ADVERTISED IN THE SATURDAY EVENING POST
UNIVERSAL JEWEL SERIES

"Turned Dallas Upside Down!"

CARL LAEMMLE
Universal Pictures Corp.,
New York City.

"'Hunchback' opening our theatre today turned Dallas upside down. With house seating one thousand we handled over twenty seven hundred people at four shows. The crowd waiting for second matinee, at four o'clock positively blocked Elm street. Thanks for the wonderful cooperation. Congratulations."

Stinnett Charninsky,
CAPITOL THEATRE
Dallas, Tex.

Stinnett Charninsky Is Getting His Share of the Shower of Gold!

UNIVERSAL WEEKLY

VOL. 19 Nº 25 AUGUST 2 1924

Introducing **Wanda Wiley**
the new Century Star who will be seen in ~ "HER FORTUNATE FACE" "SNAPPY EYES," "MISS FIX IT," "SWEET DREAMS," "A REGULAR GIRL" *and* "SOME TOMBOY"

The Greatest 5 Reel Westerns you've ever seen!

WILLIAM DESMOND

This big, virile hero of so many fine pictures will appear in a series of six of the greatest thrill films of his career. The first one is a rip-roaring romantic adventure in the great outdoors entitled:

"BIG TIMBER"

This is a story of love, daring and heroism in the great North Woods, and, in the brilliant supporting cast are: Betty Francisco, Olive Hasbrouck, Lydia Yeamans Titus and others. It's a tip-top box-office picture. Released September 7.

2 Great Western Stars

Smashing Action Stories

Stirring Romance

Gripping Suspense

Supported by the

Famous Universal RANCH RIDERS

JACK HOXIE

This daring western star will certainly go to the peak of his popularity in this new series of six action pictures. In his first one he set a pace which only he could keep up. It is called

"FIGHTING FURY"

This is a breath - taking, blood-tingling drama of the plains and mountains that will make your audiences get up on their feet and cheer. Released August 24.

Nationally advertised in The Saturday Evening Post.

Universal Has the Western Pictures, Too.

Such *popularity* must be deserved!

Now emphasizing its *popularity* by cleaning up everywhere at *popular* prices!

"Packed house night and day. Receipts exceeded those of any since we opened the Rialto. Everybody well pleased."
Louis J. Santikos,
RIALTO THEATRE,
San Antonio, Texas

"House packed and lined up half a block on last show. Business wonderful."
Abrams and Weiner,
RIALTO THEATRE,
Houston, Texas

"Consider it the best thing you have ever done in pictures. Satisfactory to patrons, likewise to management by box-office returns."
H. L. Hedger, Mgr.,
COMMUNITY PLAYHOUSE,
Meriden, Conn.

"I consider this production the last word in screen achievement. Opened Brandeis Theatre to biggest Sunday business in the history of the theatre."
J. C. Sutphen, Mgr.,
BRANDEIS THEATRE,
Omaha, Nebraska

"Broke all house records with this great picture, on the hottest day of the present Summer. Pleased my audience and made money. What more can I ask?'
E. S. Sutter, Mgr.,
THE PRINCESS THEATRE,
Kansas City, Mo.

"You are right on 'The Hunchback.' It took San Bernardino like Grant took Richmond. All audience records surpassed. 'Hunchback' is sure-fire winner. It is one of those 'glad I came' pictures. It makes them talk. We turned them away."
Donald Knapp,
San Bernardino, Calif.

"I have been operating the Colonial Theatre for several years, but up to the present time I have not had anything that could compete or anywhere near compete with 'The Hunchback of Notre Dame.' This super-production broke all conceivable records of my house."
Joseph H. Dworzanowski, Mgr.,
COLONIAL THEATRE,
Depew, N. Y.

"We played Universal's masterpiece, 'The Hunchback of Notre Dame,' to exceptionally large audiences. Our patrons acclaimed it a wonderful production."
Chas. Born, Mgr.,
ELKS' THEATRE,
Prescott, Ariz.

"This picture is by far the greatest ever shown in this town. It is entertaining and holds them all to the last scene. I firmly believe that all small-town exhibitors make a big mistake when they pass up the opportunity to show 'The Hunchback of Notre Dame.'"
J. B. Brown, Mgr.,
BLUEBIRD THEATRE,
Holbrook, Ariz.

"'The Hunchback of Notre Dame' has broken all house records established at the Oliver Theatre, South Bend, for the past fifteen years. Kindly call and see me as I would be interested in a second run of 'The Hunchback.'"
J. Henry Handesman, Jr.,
OLIVER THEATRE,
South Bend, Indiana

Nationally Advertised in the Saturday Evening Post

A UNIVERSAL PRODUCTION ◆ Presented by CARL LAEMMLE

"The FIGHT and WIN" JACK DEMPSEY PICTURES

"The FIGHT and WIN" WILL PICTURES

"The FIGHT and WIN" SAVE PICTURES

CARL LAEMMLE presents

JACK

in "FIGHT

MOBS jammed the doors and fought for entrance to see the "Fight and Win" pictures at the Randolph Theatre in Chicago. A record-breaking engagement. These pictures are now cleaning up in the best theatres of the country!

The

Look

Book

Cash In

DEMPSEY

AND "WIN" "PICTURES"

Money-Making Sensation of the Year!

"S. R. O. Sign Out First Time This Summer!"
STATE THEATRE, Austin, Minn.

"Played To Extraordinary Business Every Day!
Kid Summer Slump Due For Knockout!"
DREAMLAND THEATRE, Columbus, Ohio

"Doubled My Week's Business!"
RANDOLPH THEATRE, Chicago, Ill.

"What I Have Been Hoping And Waiting For!"
MERRILL THEATRE, Milwaukee, Wis.

"Terrific Bussiness—Warmest Day of The Year!
We Are Saved For The Summer!"
PALACE and REGENT THEATRES,
South Norwalk, Conn.

Nationally advertised in THE SATURDAY EVENING POST

UNIVERSAL-JEWEL SERIES

No Headaches In U

No. 394.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

ELEVEN of our first twelve big pictures for the coming season are completed!

Copies of most of these are already in Universal exchanges, ready to show.

No company in the history of the business, so far as I can recall, has ever had its product READY TO SHOW so early in the year. This means that you can LOOK BEFORE YOU BOOK or, if you have confidence enough in Universal to sign up the whole group, you can do so, of course.

In spite of the flood of new contracts now pouring into Universal offices, many of you have said you would like to wait a while before signing up. That's all right if you want to look before you book, but the past performance of the Universal should be assurance enough that you can sign up the whole twelve of the Universal's first group of Jewels with your eyes shut.

No disaster can come from it. Nothing but protection for you can result from it. The pictures are clean. The titles are clean. The advertising is clean. And Universal's methods are clean!

I'll guarantee you your money's worth WHETHER YOU LOOK BEFORE YOU BOOK OR WHETHER YOU BOOK ON FAITH IN UNIVERSAL!

There is no harm in block booking if you have confi-

niversal Contracts

dence in the company you are dealing with. Confidence in the quality of pictures you will get and confidence in the quality of treatment you will get are even better safeguards than looking before you book!

Universal has never laid down a hard and fast policy on any subject. It has always been willing to sell its goods on a live-and-let-live policy. This means that when all is said and done, you are guaranteed satisfaction.

Nevertheless, in order to enable you to look before you book, if you care to, Universal has invested a tremendous sum of money to get its pictures completed far ahead of release time.

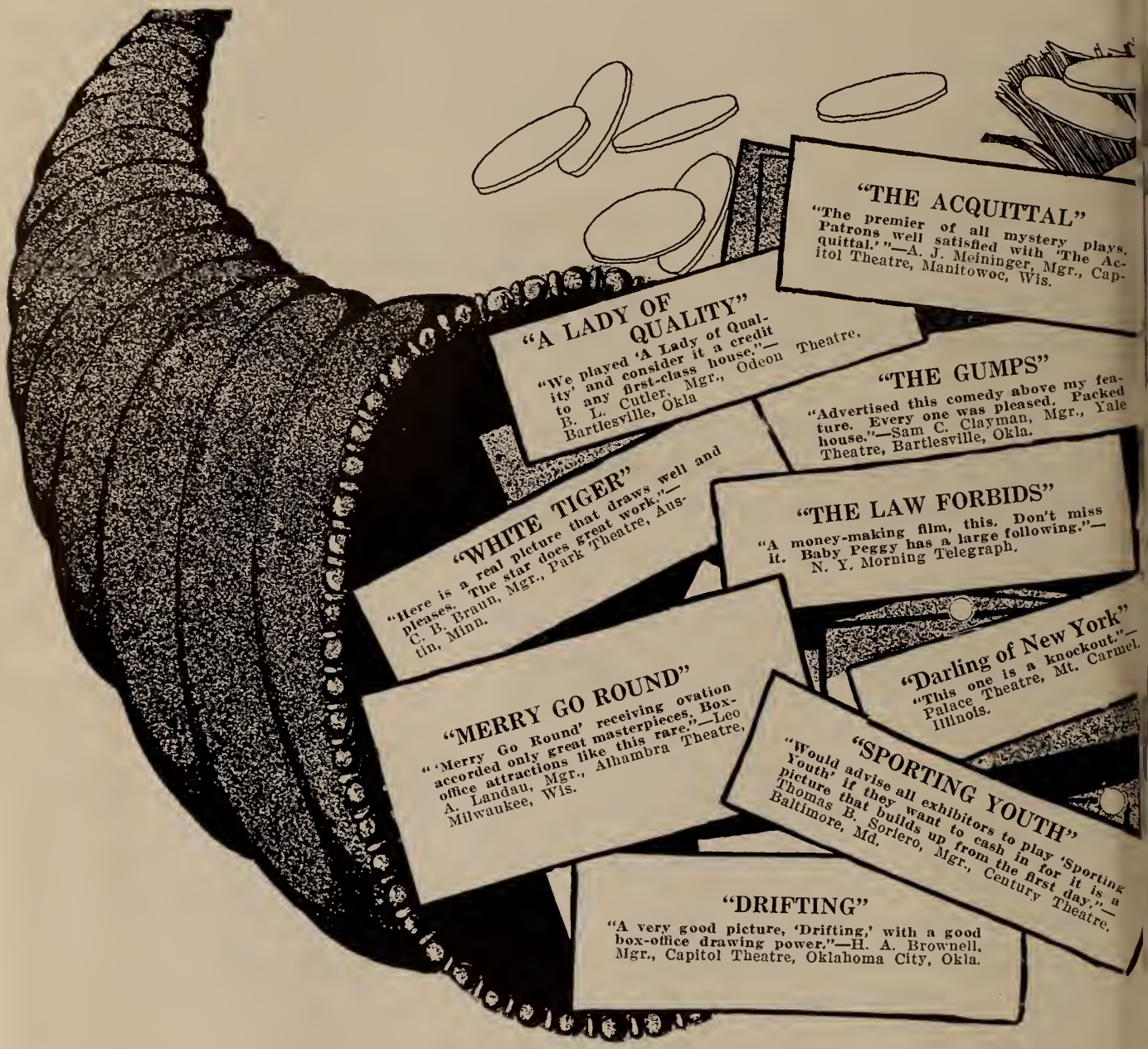
In other words, I've done everything I can think of to deliver goods instead of promises.

I now ask you to sign up the TWELVE JEWELS OFFERED YOU FOR RELEASE DURING THE FIRST SIX MONTHS OF THE COMING SEASON COMMENCING WITH AUGUST. Either look before you book or, if for any reason this is inconvenient, BOOK BLINDLY BECAUSE OF YOUR ABSOLUTE CONFIDENCE THAT UNIVERSAL WILL GIVE YOU A SQUARE DEAL.

I pledge you a square deal, now as always---and in return I ask immediate bookings and playdates!

There are no headaches in a Universal contract. I guarantee every one of 'em!

THEY'RE ALL I



"THE ACQUITTAL"
"The premier of all mystery plays. Patrons well satisfied with 'The Acquittal.'"—A. J. Meininger, Mgr., Capitol Theatre, Manitowoc, Wis.

"A LADY OF QUALITY"
"We played 'A Lady of Quality' and consider it a credit to any first-class house."—B. L. Cutler, Mgr., Odeon Theatre, Bartlesville, Okla

"THE GUMPS"
"Advertised this comedy above my feature. Every one was pleased. Packed house."—Sam C. Clayman, Mgr., Yale Theatre, Bartlesville, Okla.

"WHITE TIGER"
"Here is a real picture that draws well and pleases. The star does great work."—C. B. Braun, Mgr., Park Theatre, Austin, Minn.

"THE LAW FORBIDS"
"A money-making film, this. Don't miss it. Baby Peggy has a large following."—N. Y. Morning Telegraph.

"Darling of New York"
"This one is a knockout."—Palace Theatre, Mt. Carmel, Illinois.

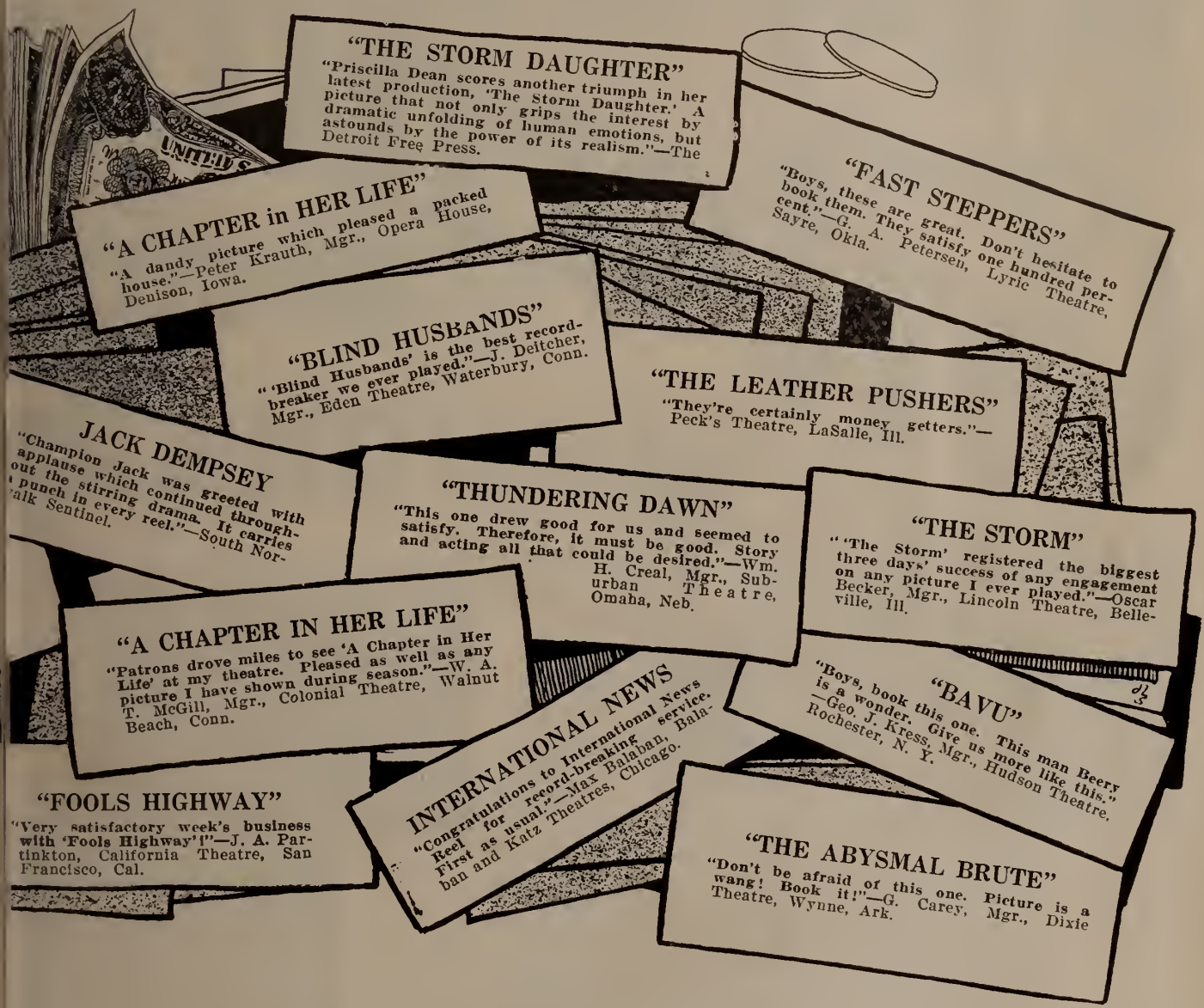
"MERRY GO ROUND"
"'Merry Go Round' receiving ovation accorded only great masterpieces. Box-office attractions like this rare."—Leo A. Landau, Mgr., Alhambra Theatre, Milwaukee, Wis.

"SPORTING YOUTH"
"Would advise all exhibitors to play 'Sporting Youth' if they want to cash in for it is a picture that builds up from the first day."—Thomas B. Sorlero, Mgr., Century Theatre, Baltimore, Md.

"DRIFTING"
"A very good picture, 'Drifting,' with a good box-office drawing power."—H. A. Brownell, Mgr., Capitol Theatre, Oklahoma City, Okla.

GREAT SUM

N UNIVERSAL'S



MER DRIVE!

First as usual

International scores on Oly...

International News is advertised daily to over 20,000,000 people in all Hearst newspapers. These two full pages show how they featured International's Olympic scoop.

In top picture: Pat McDonald, N. Y. policeman and famous shot-putter, is seen carrying American flag in the Olympic parade. Below: U. S. Army and Navy athletes in the parade.

Released thru

onal News

3 day beat mpic Games!

st part of our regular ice; at no extra cost ou!

THIS is one more demonstration of how the live-wire International News organization surpasses all competitors in getting the pictures of the latest news to the public the quickest.

Aeroplanes, special couriers and the fastest liners were pressed into service to get this news reel from Paris to New York in a hurry, and it was an unprecedented accomplishment in the production of news reels.

Exhibitors who respond to the demand of their patrons for late news in a hurry must have International News to keep abreast of these demands. This scoop on the Olympic Games is the latest of a long series of sensational achievements scored by International. You cannot show the late news first without International.

The parade of the Egyptian athletes

The British athletes.

The Swedish athletes with the women's fencing team.

UNIVERSAL

UNIVERSAL WEEKLY

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A MAGAZINE
for
MOTION PICTURE
EXHIBITORS

PAUL GULICK
EDITOR

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All Rights Reserved

Universal Weekly has the Largest Exhibitor Circulation of any Magazine in the Field

Vol. XIX AUGUST 2, 1924 No. 25

UNIVERSAL MOVIEGRAMS

IMMEDIATELY upon completion of the first ten pictures of his million-dollar contract with Carl Laemmle, Jack Dempsey will leave Universal City for a personal appearance tour of all the principal cities. His appearances will, for the most part, be made in the theatres showing his "Fight and Win" series. An act is being written for him in which his leading lady and Jack Kearns, his manager, will also take part.

AIRPLANE mail is going to do a great deal to eliminate one of the greatest difficulties of the moving picture business, viz., the 3,000 miles which separate Universal City from New York City. For instance, "K—The Unknown" is slated for a big run in a Broadway legitimate house in New York. In order to adequately prepare for it, it is necessary that the print be in New York on Monday. It will leave the coast Saturday and, barring accidents, will be at its destination on schedule time.

WILLIAM DESMOND has started production, under the direction of Arthur Rosson, in "Ridin' Pretty," a western drama in which he will be supported by Ann Forrest and Billy Sullivan, as well as the famous Universal Ranch Riders.

THE first picture that Edward Sloman has made at Universal City since the "Under the Crescent" series, with Princess Hassan (and that was about ten years ago), has been completed. Its studio title of "Clinging Fingers" has been changed to "The Price of Pleasure." Virginia Valli is the star.

"No Bobbed Hair" Order Given by Rupert Julian

Wigs and Hair-Growing Formulas May Be Required to Augment Diminishing Ranks of Natural Hair Wearers in California When Director Casts "The Phantom of the Opera" at Universal City.

THE first blow at bobbed hair has been struck by Rupert Julian. And so scarce are twelve months' contracts in big pictures that several hundred extra girls are scurrying around for certain formulas for sure methods of growing a head of hair inside of two months, or making wigs out of tresses which were shorn from them by the wily bobbing barbers.

It has all come about through Rupert Julian's edict that no bobbed heads can be among the crowds of Parisiennes he will choose for the big-crowd scenes in his forthcoming production of Gaston Leroux's "The Phantom of the Opera" at Universal City, which, with Lon Chaney as the star, is to be produced as the successor in magnitude to "The Hunchback of Notre Dame."

The great opera house scenes, the carnival of maskers, and other spectacular details of the story will require several hundred pretty girls to appear in elaborate gowns. The lucky ones will have nearly a year's work in the pictures. But—they all have to have long hair!

NOTICE:

THIS STORY HAS BEEN SENT TO NEWSPAPERS IN MORE THAN SIX HUNDRED CITIES. TAKE IT TO THE EDITOR OF YOUR PAPER; IT WILL PROVE USEFUL WHEN YOU RUN ANY OF THE PICTURES MENTIONED IN THIS ARTICLE.

"In France aristocratic girls, such as would be in the gay opera crowds, don't bob their hair," says Julian. "One sees bobbed hair only among the grisettes in the cafés in the Quartier Latin; among the Bohemians and Apaches. A girl with bobbed hair in the Paris Opera would be as out of place as a bartender in a W. C. T. U. convention.

"But in Hollywood the craze for bobbed hair has smitten most of the girls who get extra work about the studios. Out of dozens to whom I have talked, I have found only two with long hair, and several otherwise competent and charming actresses are unavailable for my purpose through the same thing—bobbed hair.

"Of course, there are still actresses—principals, I mean—who haven't succumbed to the fad. Mary Philbin is one—sensible girl—and Charlotte Stevens is another. And I could mention others. But among the extras it's very different. The flapper craze has submerged them.

"Most of the girls I've talked to have asked me to keep them on the list while (*Concluded on Page* 40)

WATCH FOR NEXT WEEK'S BIG ANNOUNCEMENT WILLIAM DUNCAN IN "WOLVES OF THE NORTH"

William Duncan, Universal star whose successful chapter plays, "The Steel Trail" and "The Fast Express," have made him the most popular serial star in the world today, will soon be seen, supported by Edith Johnson, in "Wolves of the North," a brand-new idea in chapter plays. Further announcement of his forthcoming Universal chapter play will be made in next week's issue of the Universal Weekly.

CRITICS PRAISE BROADWAY "SIGNAL TOWER" OPENING

New York Press Unanimous in Approval of Universal-Jewel—Pay Tribute to Excellence of Acting, Direction, Adaptation and Photography in Current Valli Vehicle

HERALDED by a comprehensive advance exploitation, publicity and advertising campaign, "The Signal Tower," Virginia Valli's current Universal Jewel, opened to almost capacity business at the Mark Strand Theatre, New York City. Despite one of Manhattan's scorching mid-Summer heat waves, and strong opposition at other Broadway houses, the Valli production more than held its own.

Joseph Plunkett, managing director of the Strand, accorded "The Signal Tower" a presentation in keeping with the merit of the production. Orchestral and vocal numbers commensurate with the theme of the featured attraction, together with comedy and news reels, rounded out a well arranged and deftly staged program.

Although virtually all the metropolitan critics had seen "The Signal Tower" in the projection room of the Universal Pictures Corporation, 1600 Broadway, every reviewer paid the picture the compliment of "catching" the Jewel again at its Broadway premiere. Excerpts from the highly favorable reviews follow:

The Morning Telegraph said:

" 'The Signal Tower' will not prove disappointing to those hoping to see a good story well told and intelligently directed. The characters are so ably drawn, the acting so consistently good, and the suspense so adequately maintained, that it is altogether satisfying.

"James O. Spearing, in the adaptation of Wadsworth Camp's story, has done excellent work with the scenario. He has not employed all the cut-and-dried methods of telling a story, but has used discretion as well as discrimination, resulting in a photoplay which will have a wide and varied appeal. Neither are the characterizations of the rubber-stamp variety. With Virginia Valli, Wallace Beery and Rockliffe Fellowes on their mettle, we have something better than the moronic skit so often deemed sufficient for film fans . . . a story worked out so well it will give you a thrill.

"The photography is splendid. There are fine forest scenes and glimpses of engines rushing through virgin country. Many little sidelights have been introduced which keep the production from being just another program picture.

"Virginia Valli is sincere, and Rockliffe Fellowes is equally unaffected as the young husband. A sterling performance is given by Wallace Beery, who does a particuarly fine bit of work when he is accused by the young husband of interfering with his wife. His nonchalance will have everybody laughing.

"Little Frankie Darro is one of the cleverest child actors on the screen, and he has quite a part in 'The Signal Tower.' "

The New York Times says, in part:

" . . . the narrative is told in such a way as to make it emphatically gripping. In his scenario, James O. Spearing dwells carefully on certain details. He gives a lucid idea of the atmosphere and works up to an effective climax.

"Rockliffe Fellowes plays with realistic feeling, even to the realistic bit where he has to demonstrate the futility of trying to punish a drunken man. Virginia Valli gives an exceptional performance and is sincere and dignified. Of course Wallace Beery is in his histrionic element in enacting the role of the 'railroad sheik,' whom he makes a thoroughly despicable, unscrupulous scoundrel.

"The excellent acting, coupled with Mr. Spearing's comprehension of atmospheric detail and drama, makes this a most interesting drama."

The World says:

"The best all-'round thick-chested screen melodrama of the year is on view at the Strand. 'The Signal Tower,' a vigorous human story of railroad life in the mountain forests of the Northwest, held us tense and thrilled when we saw it alone in a small projection room a month ago, and yesterday we saw it again and came away with even more respect for it. It is everything we want in a motion picture drama of this type. It is grand sequence, spirited and sensible incident, and thoroughly fine photography. It has thrills. It carries the spark of human emotion. It rolls smoothly to a tremendous climax and glides sanely and effectively to its end. It tells a good story well.

"There has not been so effective a performance before the camera in months as that of Mr. Beery. We are not going to be at all surprised if we find ourselves declaring it is the best single performance by a character actor we have ever seen in pictures.

"Oh, well, it is fine business. We are hard to please this Summer, and still this seems gorgeous.

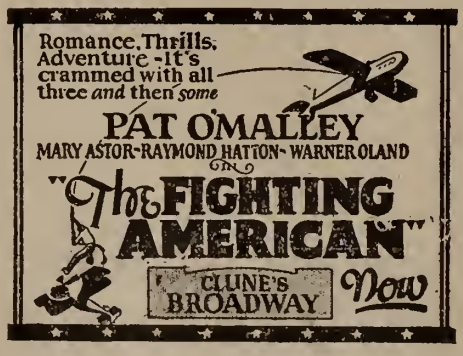
" 'The Signal Tower' represents the first showing on Broadway of a motion picture written into scenario form by James O. Spearing, formerly critic of the Times. So that it is a double pleasure to report it is a thoroughly good job. He has told a fascinating yarn in pictures that live. We don't know what more can be expected."

The New York American says:

" 'The Signal Tower' is like some good, wholesome, plain bread and butter after an orgy of cream puffs and meringue glace. I believe that is one reason I enjoyed the picture so much. I found it very pleasant to learn there are some plain folk in the world.

"Rockliffe Fellowes made Dave a very real person, a salt of the earth. Virginia Valli is pretty enough to intrigue any susceptible masculine heart, which, of course, she does. Mr. Beery has never in all his career had a role that offers the gorgeous possibilities of Joe, the boarder, with his near diamond ring and loud striped shirt. Clarence Brown, the director, ably assisted by James O. Spearing, has given us a deft job. The cameraman, too, should get a pat on the shoulder for (*Concluded on Page* 39)

"FIGHTING AMERICAN" AD



Two-column ad on "The Fighting American," designed by Clune's Broadway, Los Angeles.

UNIVERSAL'S FIRST BIG 12 for 1924-1925 are

THE GREATEST PICTURES UNIVERSAL EVER MADE

---among the greatest money-makers of all time

CARL LAEMMLE

GUARANTEES THIS STATEMENT

A big statement to make —— eve

The Greatest Pict

ARE PRESENTE

in the FIRST BIG TWEL

The SIGNAL TOWER

RELEASED AUG. 3

Starring
VIRGINIA VALLI
supported by Wallace Beery, Rockliffe Fellowes, Hayden Stevenson, Dot Farley, J. Farrell McDonald and Frankie Darro.
A Clarence Brown Production

The TURMOIL

RELEASED SEPT. 14

With
GEORGE HACKATHORNE
Eileen Percy, Emmett Corrigan, Pauline Garon, Eleanor Boardman, Edward Hearn, Kenneth Gibson, Bert Roach, Theodore Von Eltz, Winter Hall and others.
A Hobart Henley Production

The RECKLESS AGE

RELEASED AUG 17

Starring
REGINALD DENNY
supported by Ruth Dwyer, Hayden Stevenson, Dorothy Revier, May Wallace, William Austin, Frank Leigh, John Steppling, Tom McGuire, Fay Tincher and Fred Malatesta.
A Harry Pollard Production

The FAMILY SECRET

RELEASED SEPT. 28

Featuring
BABY PEGGY
with Gladys Hulette, Frank Currier, Edward Earle and Cesare Gravina.
Directed by William Seiter

WINE

RELEASED AUG. 31

With
CLARA BOW
Forrest Stanley, Huntly Gordon, Myrtle Stedman, Robert Agnew and Walter Long.
Directed by Louis Gasnier

BUTTERFLY

RELEASED OCT. 12

With a great cast headed by
Laura La Plante, Norman Kerry, Kenneth Harlan and Ruth Clifford
A Clarence Brown Production

UNIVERSAL HAS

ry word backed up by the pictures

ures in the WORLD

D BY UNIVERSAL

VE FOR 1924-25

CAPTAIN FEARLESS

RELEASED OCT. 26

Starring
REGINALD DENNY
supported by Julanne Johnson, Stanhope Wheatcroft, Claire DeLorez, Harry L. Tighe and others.
Directed by James W. Horne

LOVE and GLORY

RELEASED DEC. 7

With a great cast featuring
Charles De Roche, Wallace Mac Donald and Madge Bellamy
A Rupert Julian Production

e ROSE OF PARIS

RELEASED NOV. 9

Starring
MARY PHILBIN
supported by John Sainpolis, Dorothy Revier, Edwin J. Brady, Robert Cain and others.
An Irving Cummings Production

The GAIETY GIRL

RELEASED DEC. 21

Starring
MARY PHILBIN
supported by Freeman Wood, Otto Hoffman, James O. Barrows, DeWitt Jennings and others.
A King Baggot Production

k-the UNKNOWN

RELEASED NOV. 23

Starring
VIRGINIA VALLI
with Percy Marmont and a great cast.
A Harry Pollard Production

The TORNADO

RELEASED JAN. 4

Starring
HOUSE PETERS
supported by an extraordinary case.
A King Baggot Production

THE PICTURES

SENSATIONALLY S

Each among the best sellers—

Great authors — Big sta

Powerful Crowd Pulli

THE SIGNAL TOWER

Selected as one of the prize winning stories of 1921. By **WADSWORTH CAMP**

Out of the terrific storm a great crisis suddenly stalked into the humdrum life of Dave Taylor, perched high up in the signal tower. Duty ordered him to stick to his post and save the runaway train—Love pleaded with him to save his wife in dire peril from an unscrupulous scoundrel. What should he do? A great railroad wreck, superbly filmed, helps to make this one of the strongest melodramas screened in years.

THE RECKLESS AGE

Based on the Saturday Evening Post story, "Love Insurance," by

EARL DERR BIGGERS

"The Reckless Age" tells the hilarious story of a young man who kidnapped an earl, outwitted a blackmailing actress, fought half a dozen battles and outspied a score of detectives in the mad scramble **to help another man marry the one girl in the world he loved himself!** The mad, merry whirl of thrills and laughs makes this a story that will be thoroughly enjoyed by everyone.

WINE

From the sensational story as it appeared in Hearst's International Magazine, by

WILLIAM MacHARG

A remarkable story of a man who found that the one thing which was seemingly adding to the happiness of his daughter and family was at the same time bringing down upon their heads shameful disgrace and ruination. The madness of youth is here depicted in a tense, romantic, dramatic story amidst gorgeous settings. A story you will not forget for many a day. The picture of the hour.

THE TURMOIL

From the great American novel by

BOOTH TARKINGTON

The story deals with the turmoil in the home of an American self-made millionaire, arrogant, powerful and stubborn, who with iron hand bent a rebellious family to his will. His artistic son is forced to the unhappiness of a money-mad struggle in business—a fortune-hunting daughter-in-law pits her wits against his, drives one man to drink, another to his grave, his daughter into the arms of a scoundrel and nearly wrecks the entire family on the altar of Mammon. How out of all this turmoil there finally comes happiness is pictured in a way that makes a truly great production.

THE FAMILY SECRET

Based on the novel, "Editha's Burglar," by

FRANCES HODGSON BURNETT

and the play, "The Burglar," by

AUGUSTUS THOMAS

Circumstances made a burglar out of Garry Holmes and fate placed a well-filled safe in the home of the man who had driven him out when he learned of his love for his daughter. When Garry Holmes found that he had been discovered in the act of robbery by his own child a great thing happened. Delightfully pictured against splendid backgrounds, this story is sure to please both young and old.

BUTTERFLY

From the most popular novel written by

KATHLEEN NORRIS

Dora Collier was as good as she was bad—a fascinating, heart-breaking imp who took love where she could steal it and loved for the sheer adventure and thrill of it—until the big smashup hit home. The Butterfly's wings had been badly singed! How out of a seeming wreck came happiness and love to four people makes this a delightful albeit remarkable story of love, adventure and life.

UNIVERSAL HAS

UCCESSFUL STORIES
Packed full of love and action
rs — Proven directors
ng Box office Titles

CAPTAIN FEARLESS

From the popular novel, "The Missourian," by

EUGENE P. LYLE, Jr.

A swiftly moving story of a young daredevil American who laughed, loved and fought his way through a score of daring adventures to win the happiness in life that was rightfully his. A story filled with mystery, adventure, intrigue and hilarious comedy, "Captain Fearless" has something in it for everybody.

THE ROSE OF PARIS

From the extraordinarily popular French novel, "Mitsi," by **DELLY**

A brilliant love story that combines rare charm, beauty and action. The stirring adventures of a little convent girl who suddenly found that she had lost the love of the one man; was kidnapped into the Paris underworld; lost in the shuffle of life; found her way upward as a lady's maid and eventually met an aristocrat, gaining the happiness which life and love owed her. That is the theme of this tender, charming romance.

K--THE UNKNOWN

Based on "K," the greatest romance ever written by

MARY ROBERTS RINEHART

This most famous and widest read novel ever written by America's most popular authoress is a story which everyone in this country knows and loves. In this powerful drama a woman held the fate of a man in the hollow of her hand. Should he save another's life knowing it would mean the loss of all that he held dear? Should he perform his duty feeling certain that with its successful outcome disgrace and ruination stared him in the face? A tremendous drama this, exquisitely pictured and remarkably well interpreted.

LOVE AND GLORY

From the popular story, "We Are French," by **ROBERT H. DAVIS** and **PERLEY POORE SHEEHAN**

A thrilling, exquisite story made into what is probably the most beautiful and affecting picture screened in many years. The story of a great love that fate, with all its intrigue and crisscross, could not stay or kill. A powerful drama of undying love and flaming heroism —a picture of that which makes life worth while and makes of this a story such as has never before been filmed.

THE GAIETY GIRL

Adapted from the serial novel that appeared in Good Housekeeping Magazine, "The Inheritors," by **I. A. R. WYLIE**

A tender romance amidst luxurious settings of a beautiful girl, the daughter of an old English aristocrat forced by circumstances to make her own way. She seeks a position in the chorus of the Gaiety Theatre in London—a famous music hall. But—the proverbial ending whereby the heroine wins success on the stage is here carefully avoided. Instead we find ourselves in a comedy of little things —a drama of big things—with human interest throughout.

THE TORNADO

From the famous American melodramatic thriller by **LINCOLN J. CARTER**

Placed amidst Nature's gorgeous settings in the great outdoors, this tremendous thriller unfolds the mighty drama of a man who lost his one great love through treachery and deceit. How amidst the towering giants of the forest he became a tornado of action and by strength and might fought his way to the happiness that was his by right, helps to sweep this surging drama to a climax that will make people stand up and cheer.

THE PICTURES

GREAT STARS

These mean n

NAMES with real money v
have found a permanent
type casts that are popular, t
That's what you are getting in

REGINALD DENNY
HOUSE PETERS
GEORGE HACKATHORNE
PERCY MARMONT
KENNETH HARLAN
NORMAN KERRY
T. ROY BARNES

Robert Cain
John Sainpolis
Rose Dione
Dorothy Revier
Gino Garrado
Dorreen Turner
Edwin J. Brady

Robert Weiler
Diane Pascale
Margarita Fischer
Myrtle Vane
Cesare Gravina
Freeman Wood
Snitz Edwards
Jackie Morgan
Charlotte Stevens
Caroline Irwin
Forrest Stanley
Myrtle Long
Walter Long
Ruth Dwyer
Frank Leigh
Joseph J. Dowling
Emmett Corrigan
Winter Hall
Bert Roach
Gladys Hulette
Wallace MacDonald
Charles de Ravenna
Gibson Gowland
John Roche
Arthur Thalasso
Julanne Johnson
Fred Kelsey
Stanhope Wheatcroft
Tom S. Guise
Albert McQuarrie

oney for you TREMENDOUS CASTS

at your box-office — stars that
in the hearts of your fans —
ıave ability, beauty and value.
e pictures. Cash in on them!

Fay Tincher
Tom McGuire
Eileen Percy
Pauline Garon
Edward Hearn
Charles DeRoche
Ford Sterling
Mme. Bodamere
Jiquel Moran
Charles H. Puffy
J. Buckley Russell
Wallace Beery
Frankie Darro
Dot Farley
Rockliffe Fellowes
Hayden Stevenson
J. Farrell MacDonald
Frances Feeney
Maurice Ryan
Wm. A. Carroll
Margaret Livingston
Richard Tucker
Dick Sutherland
Kate Price
Fred Gamble
James Welsh
Huntly Gordon
Robert Agnew
Walter Shumway
May Wallace

VIRGINIA VALLI
CLARA BOW
MARY PHILBIN
MADGE BELLAMY
ELEANOR BOARDMAN
LAURA LA PLANTE
RUTH CLIFFORD
BABY PEGGY

Grace Carlisle
Wm. Conklin
Claire de Lorez
Harry L. Tighe
James McElhern
James O. Barrows

SWEPT CRITICS

Tradepaper and Ne

Wildly Enthused by Univ

Will Bring You an A

The SIGNAL TOWER

"Emphatically gripping."
—New York Times.

"Hair-raising melodrama."
—New York Daily Mirror.

"A real thrill . . . worth seeing."
—New York American.

"A perfectly thrilling picture . . . you'll like it a lot."—New York Herald Tribune.

"A corking climax . . . magnificently staged . . . gorgeous scenery."
—New York Evening Journal.

"Has just about everything that a good, strong drama should have."
—New York Post.

"The best all-around thick-chested screen melodrama of the year."
—New York World.

"No house in the land is too good for this picture."—Motion Picture News.

"It will roll up a big total in the box-offices of the country."—Moving Picture World.

"An excellent picture."
—Chicago Evening Post.

"Don't hesitate to recommend this film as interesting."
—Chicago Herald and Examiner.

"A gasp-getter . . . you should see it."
—Chicago American.

"One of the best pictures Universal has put out in ages . . . it's a thriller."
—Liberty Magazine.

The TURMOIL

"A gripping and vital drama . . . good all-'round entertainment."
—New York Morning Telegraph.

"Real delight in this . . . for the entire family."—Motion Picture News.

"Goes over the top with a bound and scores a hit!"—Exhibitors Herald.

"Thoroughly satisfactory . . . will please."
—Moving Picture World.

"It entertains, amuses and impresses deeply . . . keenly interests."
—Harrison's Reports.

UNIVERSAL HAS

OFF THEIR FEET

wspaper Critics
ersal's Great Pictures
valanche of Patrons

The RECKLESS AGE

"It's twenty-two karats."
—New York Evening World.

"This is a picture we would recommend."
—New York Times.

"Mighty good entertainment . . . predict for it a good record at the box-office."
—Moving Picture World.

"This picture could not be improved upon."
—Motion Picture News.

"The perfect comedy."—Movie Weekly.

"Should swell box-office receipts."
—Exhibitors Trade Review.

"Very likeable."—New York Evening Sun.

"There'll be a Denny vogue soon—just you wait and see."—New York Daily News.

The FAMILY SECRET

"This feature is suitable for any class of theatre, large or small, and should bring satisfactory returns everywhere."
—Exhibitors Trade Review.

"An appealing drama."
—Harrison's Reports.

"Rich in heart interest and comedy."
—Moving Picture World.

The GAIETY GIRL

"Very pleasing."—The Film Daily.

"Will prove a good box-office attraction."
—Exhibitors Trade Review.

"Should find a welcome . . . unusually picturesque."—Moving Picture World.

"Right up at the top among the new season's offerings . . . one of the very best."
—Motion Picture News.

THE PICTURES

UNPRECEDENT

Great Circuits—Leading Ex

Everywhere Pick Universal Pictu

Contracts Flooding

KEITH, PROCTOR & MOSS CIRCUITS	New York, N. Y.
THE STANLEY COMPANY CIRCUIT	Philadelphia, Pa.
WEST COAST THEATRES CIRCUIT	Los Angeles, Cal.
HIPPODROME	Cleveland, Ohio
RIALTO	New York City
MARK STRAND	New York City
BROADWAY	New York City
STRAND	Brooklyn, N. Y.
PALACE	Cincinnati, Ohio
STRAND	Cincinnati, Ohio
CAPITOL	Cincinnati, Ohio
RIALTO	Houston, Texas
NEW	Baltimore, Md.
ALHAMBRA	Pittsburgh, Pa.
FORUM	Los Angeles, Cal.
CAPITOL	Dallas, Texas
CLEMMER	Spokane, Wash.
GRANADA	San Francisco, Cal.
CAMEO	
CAMEO	
CAMEO	
COLUMBIA	
COLUMBIA	
LIBERTY	
OLYMPIC	
RANDOLPH	
RIVOLI	
RIALTO	
TUDOR	
BROADWAY ST	
KINEMA	
AMERICA	
RITZ	
COLONIAL	
RIALTO	
IDEAL	

UNIVERSAL HAS

ED BOOKINGS

hibitors—Largest Theatres

res as Biggest Winners for 1924-25

Universal Offices

..... Pittsburgh, Pa.	AMUZU ..... Winston-Salem, N. C.
..... Los Angeles, Cal.	GARRICK ..... Fond du Lac, Wis.
.....San Francisco, Cal.	BIJOU ..... Fond du Lac, Wis.
..... Portland, Ore.	ORPHEUM ..... Fond du Lac, Wis.
..... Seattle, Wash.	ORPHEUS ..... Halifax, N. S.
.....Kansas City, Mo.	FISCHER ..... Danville, Ill.
.....Buffalo, N. Y.	GARDEN ..... Muskegon, Mich.
.....Chicago, Ill.	REGENT ..... Newcastle, Pa.
.....St. Louis, Mo.	CAPITOL ..... McKeesport, Pa.
.....Washington, D. C.	LYRIC ..... Huntington, W. Va.
.....Atlanta, Ga.	BISHOP ..... Hoboken, N. J.
ND.....Detroit, Mich.	LOEW'S CIRCLE ..... New York City
.....Salt Lake City, Utah	CLARIDGE ..... Montclair, N. J.
.....Denver, Colo.	TIVOLI ..... Jersey City, N. J.
.....Bridgeport, Conn.	MONTICELLO ..... Jersey City, N. J.
.....Green Bay, Wis.	STRAND ..... Des Moines, Iowa
.....Tulsa, Okla.	CAPITOL ..... Passaic, N. J.
.....Columbia, S. C.	MECCA PALACE ..... Saginaw, Mich.

THE PICTURES

POSTERS

6 SHEET

1 SHEET

24 SHEET

1 SHEET

1 SHEET

1 SHEET

24 SHEET

6 SHEET

UNIVERSAL HAS

WITH PUNCH POWER PEP and PULL

THE PICTURES

UNIVERSAL'S GREA

UNIVERSAL not only offers with splendid stories, brim turing great stars and tremendc where — but in addition Univ backing you up. The tremendc Pictures Corporation is behind help you roll up a mighty profit ductions. Universal's great hel type of Service that can be reg cents.

SAT. EVENING POST

EVERY single week in the year Carl Laemmle talks to millions of readers of The Saturday Evening Post about the Universal pictures that you are playing and will play. Through his now-famous, simple, direct style he has built up a following that runs into tremendous figures. A large staff is employed in the home office of the Universal Pictures Corporation to help answer the thousands of inquiries that pour in from all parts of the country—inquiries that make people take a sincere, heartfelt interest in Universal pictures, which in turn is reflected in your box office receipts when you play Universal pictures. More, it registers for Mr. Laemmle the pulse of the picture-going public and their wants in the way of pictures. This has been taken advantage of and is reflected in Universal pictures this year. What the public wants is in Universal pictures. What the public wants is what you want to show. This is just one of the great ways in which Universal helps you make more money on Universal Pictures.

EXPLOITATION STAFF

IN your Universal exchange you will find an Exploitation man—one who by actual experience and special training is extraordinarily well qualified to help you with your problems. Is your house in a slump? Has there been a sudden decrease in business? Does your advertising need new life? Are there any stunts that you would like to put over in connection with your showings? Is there any advice on the successful operation of your theatre which you would like to receive? THEN GET IN TOUCH IMMEDIATELY WITH THE EXPLOITATION MAN IN YOUR UNIVERSAL EXCHANGE! That is what he is there for. That's what Universal pays him for. That's what all his training, experience and brains have fitted him for. Take advantage of this extraordinary service that Universal's great helping hand holds out to you!

UNIVERSAL HAS

LAEMMLE PLANS QUARTER MILLION DOLLAR POWER PLANT FOR STUDIO

Present Shortage of Current Determines Carl Laemmle to Make Universal Studios Entirely Independent of Commercial Companies--30,000 Kilowatts Plant Capable of Lighting Entire San Fernando Valley--Advertising For Bids

PLANS have been completed at Universal City for a quarter-million-dollar power plant, large enough not only to supply all the studio's current needs, but also to supply sufficient electric current for the entire San Fernando Valley. The new plant will generate 30,000 kilowatts and, augmented by the equipment now in existence at the studio, will make Universal City independent of outside facilities in every way. The studio now has its own water, sewer and gas system. The plant will add its own electricity, completing its total independence from the outside world for service supplied by public service organizations.

Plans for this new power plant, which not only would make Universal City independent but could be utilized in emergency for lighting operations miles and miles from the studio, had been under way for some time. A shortage like the present one had been threatened several times before. This year, however, the stringency has been greater than ever before. During Mr. Laemmle's last visit to the studio plans were virtually completed, but held up pending Universal's extreme period of activity while the Fall Jewels were being made at the studios. Last week, however, Julius Bernheim, general manager of Universal City, cabled Mr. Laemmle in London. The Universal president cabled back to start work immediately on the $250,000 plant and to rush it to completion as rapidly as possible. Arthur E. Shadur, city engineer at Universal City, has the plans already completed. Upon receipt of Mr. Laemmle's cable, Universal City advertised for bids. The present stringency has cost Universal City, in common with all of the other studios in California, thousands of dollars. But, according to Shadur, it has saved the industry in the long run far more than it has cost. It has taught them a lesson.

"There is good in almost any catastrophe," says Shadur, "and the present power shortage is in reality a boon to the studios. While at the present acute stage it is costing money, in the long run it will save far more than its cost. For years engineers have been trying to convince cameramen that they have used too much light on sets—overlighted all their scenes—but in vain. With the power conservation, cameramen are finding out that the engineers are right, and that they are getting the same effect with far less light. This means less power of course.

"Now that they have found this out, they will never go back to the old system of flood-lighting or over-production of light during rehearsals. It is no trick to figure out how much will be saved in, say a year's time with the new methods of lighting forced on us by necessity, but which will remain through a new idea of efficiency. This is the outstanding and important fact about the power shortage; a fact that should make every studio owner glad that the emergency has arisen."

The new Universal City power plant will consist of two big generating units, actuated by distillate motors, and producing a high tension current that will be "stepped down" in oil transformers carried to distribution points as a medium voltage current, and "transformed" on the stages by special transformers to the low voltage, high amperage current used in arc lights. „Each stage will have „low and high" voltage outlets, so that incandescent lights, motors and special effects such as wind machines, lightning, and mechanical devices may be operated as well as the necessary arcs connected to the "low" inlets.

Work is now under way on underground conduits for all wiring about the main stages, which will eliminate obsolete systems of overhead wires.

Shadur is also planning underground conduits to the site where the huge reproduction of the Paris Opera House is to be built for Rupert Julian's production of "The Phantom of the Opera," Lon Chaney's next starring vehicle, and to correspond in magnitude this season to "The Hunchback of Notre Dame" of last year. The huge set will take an enormous lighting system, now being planned. It is hoped to have the new plant in working order by the time heavy work takes place on "The Phantom of the Opera."

LEAD IN "SIGNAL TOWER"

A. Farrell MacDonald, who furnishes strong support to Virginia Valli in her current Universal-Jewel.

Gertrude Astor Completes Cast For Next Philbin Picture

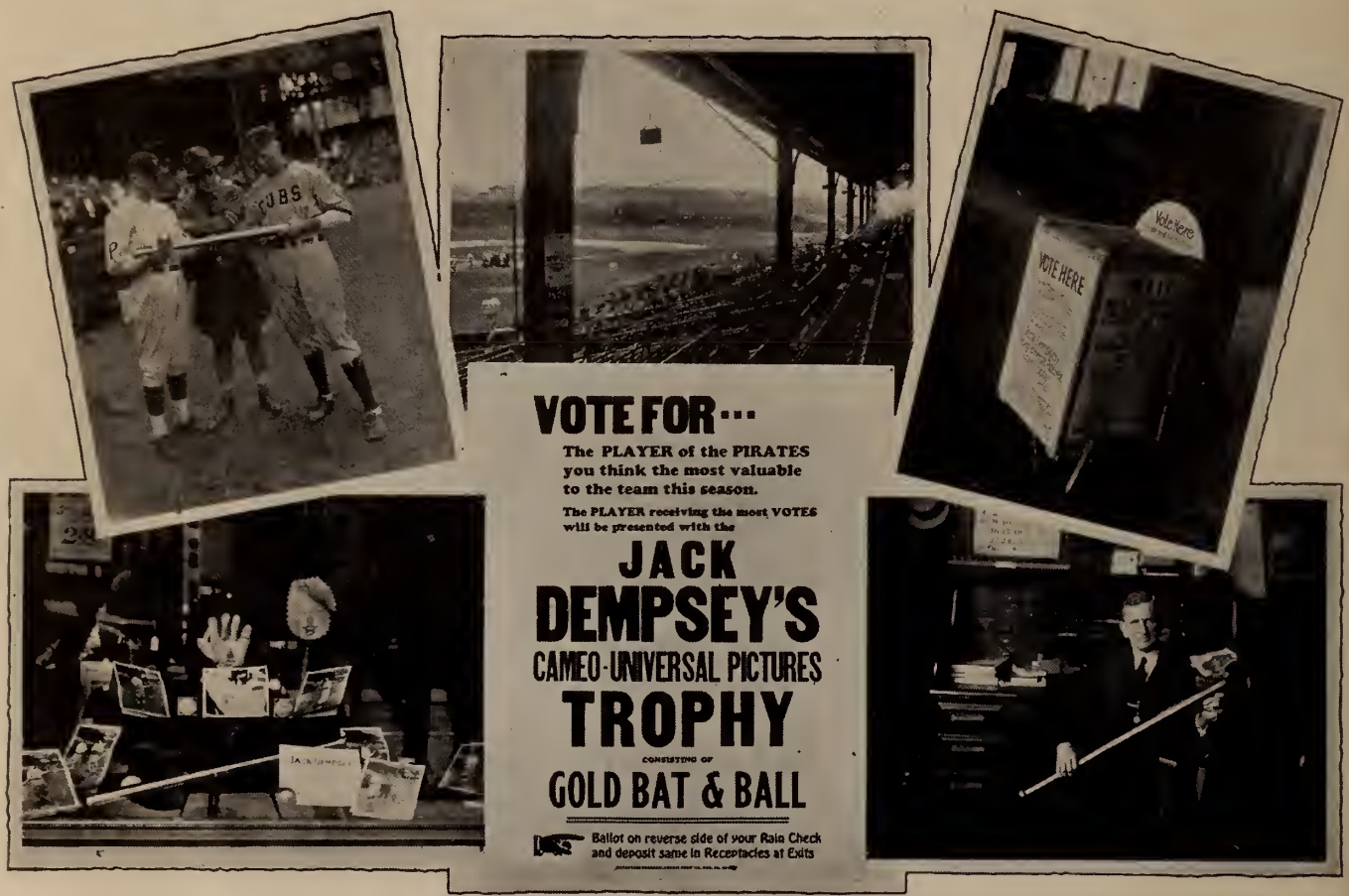
GERTRUDE ASTOR is the last player for a leading supporting role in Mary Philbin's new starring vehicle, "The Best in Life."

Production has already started on the Philbin picture, an adaptation of a novel by Muriel Hine. The filming is under the direction of Sven Gade, famous European stage and screen director. Gade has the distinction of being the only director in the business who designs his own sets and costumes.

"The Best in Life" will present Miss Philbin in her first screen role since the completion of "The Rose of Paris," her most recent Universal-Jewel staring feature, more than two months ago, since when she has enjoyed quite a vacation.

Norman Kerry, who was co-featured with Mary in "Merry Go Round," will play the role of her leading man in the new production, and the remainder of the cast includes Josef Swickard, William B. Davidson, Rosemary Theby, Rose Dione and Gene Hersholt.

Dempsey Offers Gold Bat and Ball to Pirates' Most Valuable Player



Upper Left: Wilbur Cooper of the Pirates, Grover C. Alexander of the Cubs, and Army recruiting officer inspect Jack Dempsey Gold Bat and Ball. Upper Centre: Pirates' ball park showing display of Universal trophy cards. Upper Right: One of ballot boxes at exits of Pittsburgh ball park. Lower Left: One of Spalding's window tie-ups. Lower Centre: Announcement of popularity competition. Lower Right: Barney Dreyfuss holding Jack Dempsey trophy.

Winner to be Determined by Popular Vote Cast at Ball Grounds

JACK HAYS, Universal exploiteer, has put over a wow of a stunt, which, with modifications, can be used by practically every exhibitor in the country, provided his city boasts a baseball team.

Hays went to Barney Dreyfuss, owner of the Pittsburgh National League Baseball Club, and after much difficulty sold him the idea of finding, by popular vote, the most valuable man on the team and having Jack Dempsey present him with a gold bat and ball.

The idea once sold, Hays got busy, and with the management of the Cameo Theatre in Pittsburgh, worked out the details. A gold bat and ball were secured and placed on exhibition in the window of Spalding's sporting goods store together with a card reading: Jack Dempsey's Cameo-Universal Picture Trophy. To be presented by Jack Dempsey in connection with his Million-Dollar 'Fight and Win' Series of Motion Pictures, to the Individual Player of the Pittsburgh Pirates Judged to Be the Most Valuable Player of His Team by Popular Vote of the Fans. Presentation to be made at the end of the season."

Hays's next job was to arrange for ballot boxes, ballots and announcement cards at the ball park. He utilized the back of the rain checks for ballots and placed boxes with cards tacked on them at all exits to the park. Cards reading: "Vote for the player you think the most valuable to the team this season. The player receiving the most votes will be presented with the Jack Dempsey's Cameo-Universal Pictures Trophy of a gold bat and ball. Ballot on reverse side of your rain check, and deposit in ballot boxes at all exits," were placed all over the field and in the stands.

This advertising alone is invaluable. Business houses would pay thousands of dollars for the chance in this field, which ordinarily permits no advertising of any nature.

The same idea could be put over by smaller exhibitors just as efficiently. The trophy could be something less expensive and the local ball team, whether it be of major, minor or "bush league," or even "sand lot" size for that matter, would be glad to give its co-operation the same as did Barney Dreyfuss.

HE PAYS TRIBUTE TO EXPLOITATION IDEAS IN WEEKLY

AFTER Mr. Jack Warren, proprietor of the Rialto Theatre, Ladysmith, British Columbia, had finished a highly satisfactory run of "The Hunchback of Notre Dame," he felt so proud of the Rialto Theatre and of the service that he was getting from Universal that he went right out and hired a photographer to take this picture of the theatre and himself. We take pleasure in printing it herewith.

We also take pleasure in noting that Mr. Warren is a constant reader of the Universal Weekly; that he reads it from cover to cover; that he utilizes the hundreds of exploitation ideas which are contained in it, and that he regards it as the finest company magazine published in the industry. That he profits by what he reads is proven by the fact that he books all Universal Jewels, Gibsons, Century Comedies and Serials, and that he makes money with them. Ladysmith is a coal mining town situated on Vancouver Island. It has a population of about 2,000 persons and Mr. Warren must be in personal contact and persona grata with almost all of them in order to make his theatre the paying proposition and interesting social center it is.

CANADIAN EXHIBITOR MAKES MONEY WITH "U" PRODUCT

Jack Warren and his Rialto Theatre, Ladysmith, B. C., whose success is explained in adjoining story.

"The Signal Tower" Screened for Switchmen's U. of N. A.

International President and Other Officers Applaud Picture and Praise "U"

ABOUT one thousand railroad switchmen and officers representing the various locals of the Switchmen's Union of North America assembled at the Olympic Theatre, Buffalo, last Saturday, and previewed Universal's first big Jewel for the 1924-25 season—"The Signal Tower."

Officials of Switchmen's Union of North America endorse "The Signal Tower" at Olympic Theatre, Buffalo, N. Y., preview.

Mr. T. C. Cashen, International President, and all officers of the Executive Committee were present, as were the executive officers of the eight different locals having their headquarters in Buffalo. A number of railroad officials were present, including Mr. J. K. Brown, Superintendent of the New York Central, who delivered a short address.

Long before the theatre opened the switchmen started to arrive and packed Lafayette Square. The showing was opened with a Century Comedy, "Case Dismissed," that made a great hit. Following the showing of the picture a rising vote was taken endorsing "The Signal Tower." Then special endorsement was given by the officials, including Mr. Cashen, Mr. M. R. Welsh, Grand Secretary and Treasurer, and Mr. W. H. Thompson, Chairman Board of Directors and Editor of the Switchmen's Journal. Mr. Cashen's letter to Mr. Laemmle follows:

Dear Mr. Laemmle: Railroads of this country are the arteries of commerce. They carry the lifeblood of the nation. A railroad picture like "The Signal Tower" serves two purposes. It jolts the public and makes them realize they are traveling in comparative safety at high speed day and night through all kinds of weather. And demonstrates that the service furnished, and the safety enjoyed depends upon the loyalty and integrity of railroad employees. It is a remarkable picture in that there is no feature covering railroad operation that has been overdrawn. In other words, it is true to life. Very truly yours,

SWITCHMEN'S UNION OF NORTH AMERICA.
By T. C. Cashen, International President.

Snap Them To Their Feet
With a Thousand Thrills in—

"The IRON MAN"

Featuring
The Daredevil
of
Two Continents!

Climaxes That
Bring Them
to
Their Feet!

Starring

Albertini

With Margaret Morris and Jack Dougherty

Directed by JAY MARCHANT

RIGHT from Europe in his first American production, Albertini, whose breath-taking stunts before the camera have won him international fame, outdoes anything he ever attempted to bring thrill on top of thrill into this exciting and sensational romance. They will stand in line after the first chapter. Don't give your competitor a chance. Book it now!

Nationally advertised in The Saturday Evening Post

UNIVERSAL'S COLOSSAL CHAPTER PLAY

"- - - AND STILL THEY COME!"

RECENTLY we opened the columns of the Weekly to a voice which is very powerful at the box-office, seldom expressed in such an interesting way as we are able to do through the columns of the Universal Weekly. Here are more letters received through the Saturday Evening Post advertising and inspired by the big demand and appreciation for Universal pictures:

"ACHIEVEMENT"

"I certainly will write and tell you what I thought of 'The Hunchback of Notre Dame.' The theatre was packed. Had to stand through part of it. The best picture I have seen in many a day. A wonderful achievement for you." (Miss Jane McKane, Middletown, N. Y.)

"SPLENDID"

"There is no picture of today that equals 'The Hunchback of Notre Dame.' 'Sporting Youth' and 'A Lady of Quality' are both splendid pictures." (Mrs. George J. Wright, Louisville, Ky.)

"UNSURPASSED"

"I think 'The Hunchback of Notre Dame' is one of the finest pieces of work in the eighth art. I have studied and attended the moving pictures all my life, and have not seen it surpassed." (Mr. Lloyd S. Marshall, Phoenix, Ariz.)

"GREATEST"

"Let me compliment you for having put out the greatest picture of all time, 'The Hunchback of Notre Dame.'" (Mr. A. R. Coit, New York City.)

"GREAT"

"'The Hunchback of Notre Dame' was shown here in Reading a week ago. I saw it twice and enjoyed it, every scene of it. There is no question about it's being a great picture, especially for people who know the story." (Mr. W. J. Lucke, Yyomissing, Pa.)

"BEAUTIFUL"

"I saw 'The Hunchback of Notre Dame' in Waterloo, Iowa, several weeks ago and I must say I have never been able to get it out of my mind since. * * * It was indeed a really beautiful thing and I for one will not easily forget it." (Mrs. John Samo, Gladbrook, Iowa.)

"SATISFYING"

"'The Hunchback of Notre Dame'! Words cannot do it justice. The most satisfying photoplay ever produced. I except NONE." (Mr. H. D. R., Norwood, O.)

"GREATEST EVER"

"'The Hunchback of Notre Dame' was the greatest picture I have ever seen. I enjoyed it more than any other." (Mr. Abner W. Rose, Washington, D. C.)

"SAW IT TWICE"

"Saw 'The Hunchback of Notre Dame' a second time and enjoyed it even more than the first." (Miss Helen King, Ne York City.)

"SENSATION"

"I saw 'The Hunchback of Notre Dame' at the Lyric Theatre (this week) in Sumter, and I want you to know that I think it is wonderful. It is, as you say, creating a sensation everywhere it is shown." (Mrs. J. T. Rentz, Gable, S. C.)

"AN OPPORTUNITY"

"It has been a long time since I have enjoyed a picture as I did 'The Hunchback of Notre Dame.' Indeed, I would go again to see it and be glad to have the opportunity." (Mr. Harvey C. Judd, Jersey City, N. J.)

"MIGHTY EPIC"

"Most certainly have I seen 'The Hunchback of Notre Dame,' and may I say it is one of the best pictures in my estimation I have seen for a long time. Indeed it is a 'Mighty Epic of a Mighty Epoch,' which I may say should be seen by everybody." (Mr. Samuel Lieber, Roxbury, Mass.)

"ONLY PRAISE"

"I want to thank you for giving millions of us a chance to see 'Notre Dame.' I didn't believe it possible to produce it, and I have no fault to find, only highest praise for every bit if it, even pardoning the changes." (Mrs. J. H. Jeter, San Bernardino, Calif.)

"PERFECT"

"Afterwards I saw 'Merry Go Round.' I never saw a picture that was so perfect to the smallest details. Every actor 'lived' his or her part." (Mr. Jan Bakker, Rotterdam, Holland.)

"WONDERFUL"

"I have seen 'The Hunchback of Notre Dame,' and it is hard for me to say what I think of it, only it is, without exception, the most wonderful picture I have ever seen and I don't think I have missed any of the larger productions." (Mrs. Theresa G. Irwin, Williamstown, N. J.)

"PACKED HOUSE"

"Your wonderful picture, 'Merry Go Round,' was shown recently at the local theatre here to a packed house. I must say it was wonderful indeed." (Mrs. John Odum, Marion, Ill.)

"SWEET"

"I have seen 'Merry Go Round.' It is very good. I like Norman Kerry, and Mary Philbin is always very sweet." (Mrs. Marie Hartill, New York City.)

"BEST"

"In 'Merry Go Round' is one of the sweetest love stories ever put in pictures and played by the best stars motion pictures will ever find." (Mr. Lloyd S. Allen, Eckford, Mich.)

"BEAUTIFUL"

"'Merry Go Round,' with Mary Philbin and Norman Kerry, was beautiful. It commanded sympathy. The story was well told and the acting good." (Mr. Daniel W. Schout, Rochester, N. Y.)

"IMPRESSIVE"

"'Merry Go Round' impressed me deeply and I thoroughly enjoyed it." (Mr. C. H. Stanton Massey, Philadelphia, Pa.)

"RECOMMEND IT"

"'Merry Go Round' is a picture which I thoroughly enjoyed, and one which I recommend to my friends." (Miss Anne W. Small, Boston, Mass.)

"BEST EVER"

"I can truly say that 'Merry Go Round' is the best picture I have ever seen. It is so different from anything ever shown here and I believe I would see it again if I had a chance." (Miss Mary K. Painter, Batavia, N. Y.)

That cute little devil

WANDA WILEY

Nationally advertised in The Saturday Evening Post

The new Queen of the comedy screen!

IF you don't do another thing today, go to your Universal Exchange and meet this beautiful, captivating star in the very last word in two-reel comedies. Wanda Wiley is a delightful, new screen personality hailed by critics as the biggest comedy find of years.

You can bet on this — that her saucy, irresistible cleverness will make her one of your biggest comedy bets in no time at all!

It's a Century series.

Start with the first and play the whole six

"The Trouble Fixer"
"Snappy Eyes"
"Her Fortunate Face"
"Sweet Dreams"
"Her City Sport"
"Starving Beauties"

Century Comedies

One a week — *Released thru* **UNIVERSAL** — *Consistently Good*

"Under the Spreading Century Plant"

CENTURY PUTS MAX DAVISON IN "EAT & RUN"

MAX DAVIDSON, well-known Jewish character actor, has one of the important roles in "Eat and Run," a Century Comedy for August release, in which Harry McCoy, Al Alt and Bessie Welsh are featured.

The story tells of the difficulties encountered by two young men in love with the same girl, the daughter of a restaurant owner. Max Davidson, as the girl's father, tells the two young men that they must each prove their worth to his satisfaction before they can have his daughter. The one who finally wins does so through a traveling lunch wagon he has opened. The father sees a good business man in him and makes him his partner.

The traveling lunch wagon used in this production is only one of the many examples of ingenuous "props" used by Century in making their two-reelers. Although it is evident that further use for such a contraption may never be found, officials of the company never hesitate to approve of construction when it will improve the quality of the picture.

SUN DOESN'T MAKE THESE BELLES PEEL

Cast of "Starving Beauties," a recent Century release.

STERN BROTHERS IN CARLSBAD

JULIUS and Abe Stern, president and vice-president of the Century Film Corporation, producers of Century Comedies, are in Carlsbad, Czecho-Slovakia, enjoying a vacation, according to a cable received in New York.

Julius Stern intends to combine business with his pleasure and while in Europe will look about for story material for his productions. He will also attempt to secure the services of one of the members of the Follies Bergere in Paris, to head his famous Century Follies Girls, who are featured in many of the two-reelers made at the Century studios in Hollywood. Abe Stern is not going to mix any business with his trip. He will spend most of the time he is away resting in his old home, but will visit Paris, Berlin and London before returning to New York.

SUPPORTS BUDDY MESSINGER

Hilliard Karr, Century comedian, in "His First Degree."

MAX ASHER TO SUPPORT MESSINGER

MAX ASHER, who is one of the best known and most popular comedy character men in Hollywood, has been added to the cast of the latest Century comedy, starring Buddy Messinger, "His First Degree." Others in the cast are Hilliard Karr, Bessie Welch and Dolores Brinkman, Buddy's leading lady.

CENTURY STAR'S MOTHER'S DEATH DELAYS FILMING

HARRY McCOY, famous screen comedian and star of Century Comedies, suffered a great loss when his mother passed away early last week. Harry has left Hollywood for his mother's home and work on his latest Century comedy, "Sweet Dreams," starring Wanda Wiley, has been held up pending his return.

WANDA WILEY GETS MUCH-NEEDED REST

AFTER completing work on "Some Tomboy," her latest starring vehicle for Century Comedies, Wanda Wiley left Hollywood for a much-needed rest. Since coming to the Century lot, Wanda Wiley has made ten comedies, four of which she has starred in. They are: "Her Fortunate Face," "Sweet Dreams," "Snappy Eyes" and "Some Tomboy."

Wanda Wiley will go to her home in Texas to spend her vacation, which will probably last three or four weeks. She has several friends at the Texas Dental College, where she studied before going to Hollywood.

When Showmen Get the Money
They Tell About It!

"Boys, if you haven't played these series, book 'em at once and clean up!"
H. H. Hedberg,
AMUSE-U THEATRE,
Melville, La.

"Went over very big—everybody is talking."
O. L. Meister,
WHITEHOUSE THEATRE,
Milwaukee, Wis.

"A popular series here—should be popular anywhere."
LIBERTY THEATRE,
Kansas City, Mo.

CARL LAEMMLE presents

BILLY SULLIVAN
---in---
The Fourth Series
Leather Pushers

Nationally advertised in The Saturday Evening Post
Directed by Edward Laemmle
UNIVERSAL JEWEL SERIES

SPROCKET HOLES FROM CINCINNATI

By CHAS. LOEWENBERG

THE many friends of John King, manager of the Carroll Theatre, Cincinnati, will be glad to hear that John, who has been confined to his bed for over a month suffering with stomach trouble, is greatly improved. John is one of the best-liked managers in the city of Cincinnati.

J. A. Little, of the Bramwell Circuit, West Virginia, closed 100% Universal for the eight Bramwell Circuit cities. Nothing unusual about that, as Little closes each year 100% Universal.

Geo. Bressler—no relation to Rube Bressler of the Cincy. Reds, but a .400 hitter in the "exhibitors' league"—bought the Dempsey's and "Fast Steppers."

L. B. Wilson, of the Liberty Theatre, Covington, Ky., bought the Universal product 100% for the Liberty Theatre. The Liberty is one of the finest theatres in the State of Kentucky and L. B. is one of the finest fellows in that State.

Bob Woods, manager of the Marlow Theatre, Ironton, Ohio, is a real live showman and his first purchase of film after taking over the Marlow Theatre was the entire new Universal product, then he booked the Dempsey's, "Fast Steppers" and "The Hunchback." Bob was formerly manager of the Eastland Theatre, Portsmouth, Ohio.

Dallas Howland, proprietor of the Exhibit Theatre, Portsmouth, Ohio, is stepping out with a brand new sport model car. Dal is one boy who is not complaining about Summer. This baby is talking about enlarging his theatre. Does he believe in Universal? Just ask him!

Jules Frankel, managing director of the Frankel Enterprises, is a showman who never loses an opportunity to grab a winner. Jules booked "Blind Husbands" for the Gift Theatre and pulled over a big week's business, despite hot weather.

Dad Leslie, popular manager of the L. Circuit, is one of the leading lights on the Film Board of Trade. Leslie is an old-time showman and knows his onions from start to finish.

George Brown, manager of the Colonial Theatre, Bluefields, West Va., was a visitor to Cincinnati before the races closed and returned to Bluefields with a thousand dollars more than he arrived with. How do you do it, George?

Fred Tynes, Fred Meyers, John Schwalm and Harry Kress have not been to Cincinnati in the past few weeks. We'd like to place a little bet they will be down to see the Giants and Reds play this week.

———oOo———

LAUGH THIS OFF

THE Dreamland Theatre, Columbus, Ohio, opened with Jack Dempsey's "Fight and Win" Series June 22nd. Here is the wire which was sent to Mr. Carl Laemmle: "Carl Laemmle, Pres., Universal Pictures Corp., 1600 Broadway, New York City.—Every reason to expect balance of 'Fight and Win' Series, starring Jack Dempsey, will go over as big as first one. 'Winning His Way' played to extraordinary business every day of week's run. Large attendance of ladies. All as enthusiastic as male patrons. Kid Summer Slump due for a knockout. Congratulations all around. (Signed) Dreamland Theatre, T. J. Pekras, Mgr.,"

"U" LEADS FIGHT AGAINST BOYCOTT BY THE JAPANESE

CABLE dispatches to American newspapers have already indicated that the boycott declared in Tokyo against American-made moving pictures has been largely ineffective owing to the desire of the Japanese to see certain American films then advertised by the theatres. A letter just received from E. B. Rowe, Far Eastern representative for the Universal Pictures Corporation, who was in Tokyo when the boycott was declared, indicates that Universal was the only exchange which had the foresight and backbone to fight the boycott. Many of the exchanges very politely closed up business, put signs on their doors saying that in deference to the feelings of the Japanese in this crisis they were suspending business and other polite compliances which not only exhibited no fighting spirit, but which might well have done inestimable and lasting harm to the moving picture business in Japan. American moving pictures have established such a firm hold on the Japanese people that in spite of the efforts of hotheads and political agitators the boycott was bound to fail if the companies had maintained any sort of backbone.

"The Hunchback of Notre Dame" had been very extensively advertised throughout Japan and was just being shown in several of the leading theatres. Thousands of people who wanted to see it regarded the boycott as a deprivation and the letters which the Universal exchange received convinced them that the compliance with the boycott demands would be the most foolish procedure of all.

A portion of Mr. Rowe's letter to N. L. Manheim, foreign manager of Universal, indicates the success which the Universal scored in fighting the boycott:

"In spite of the fact that the boycott against American pictures became effective from the closing of the theatres last night, June 26th, there are exactly 27 theatres in the city of Tokyo, the hotbed of the agitation, using Universal Pictures.

"Universal was the only American exchange in Japan that openly fought the dictated boycott, and they were so successful that they have lost only a very small percentage of their usual heavy weekly gross sales in Japan.

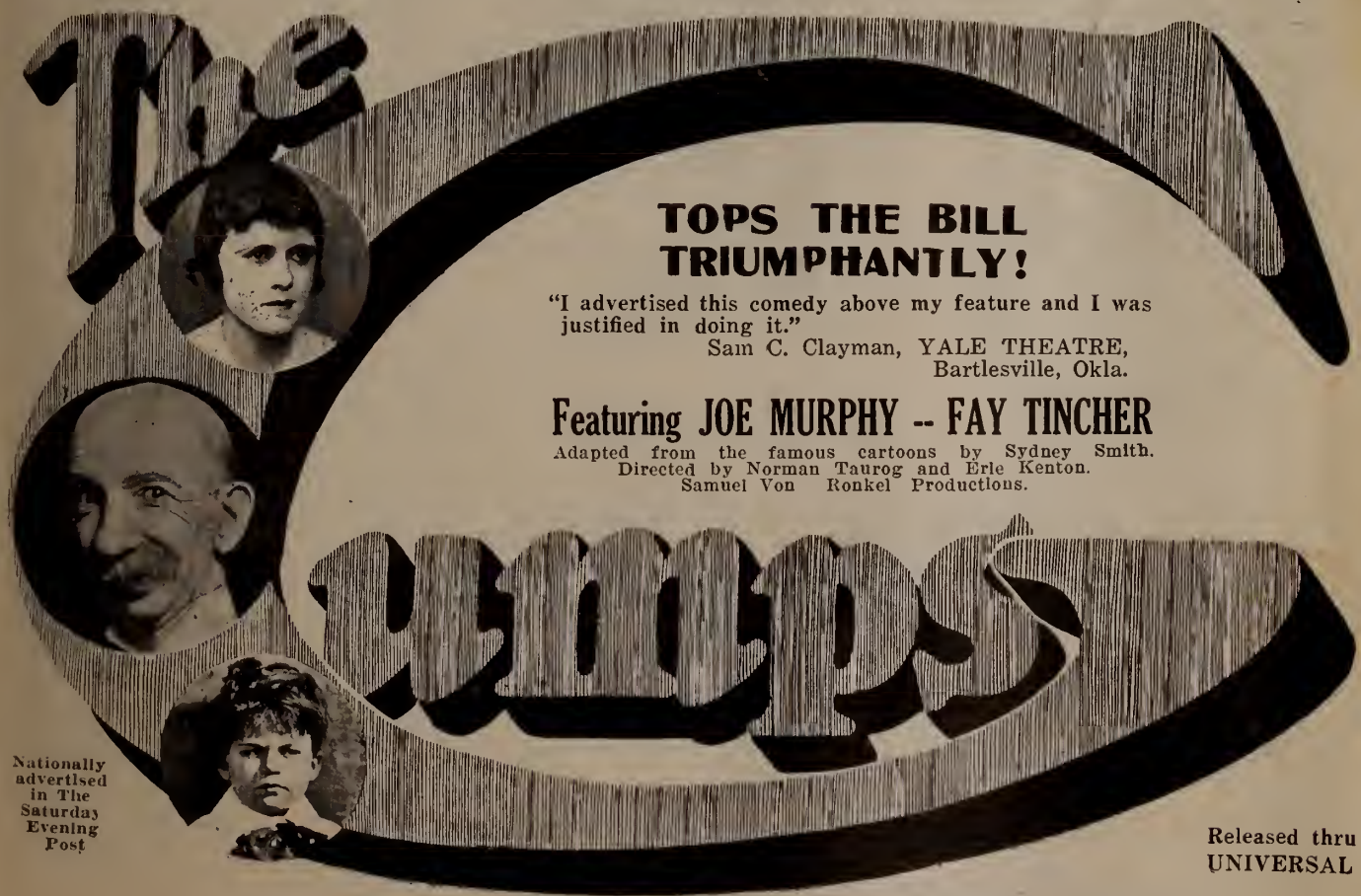
"Universal's head office in Tokyo has received scores of letters from fans throughout the country applauding them for their courageous stand and promising support."

AGED STUNT GRABS NEWSPAPER SPACE

IRWIN ZELTNER, Universal exploiteer, tried out an old stunt while exploiting "White Tiger," the Universal Jewel starring Priscilla Dean, for its run at Fay's Theatre in Rochester, N. Y.

He placed an ad in the newspapers offering a reward of five hundred dollars for the return of the White Tiger Skin stolen from the office of Fay's Theatre. The skin was mentioned as being the property of Priscilla Dean and the ad further stated that "no questions would be asked" if the skin were returned to Fay's Theatre.

This ad caused considerable comment and the newspapers all ran long stories about the reported theft of Priscilla Dean's tiger-skin from Fay's Theatre.



You're Playing the Favorite When You Book---

FAST STEPPERS

Presented by
CARL LAEMMLE

TURE money — the sort of picture on which a showman can bet and win — that is the combination this super-speed serial brings to your program. It has color, human interest, romance and is packed with action. Pick it for a winner. Critics who have clocked this one give you the inside dope on a live release.

Starring
BILLY SULLIVAN
Supported by
SHANNON DAY, DUKE R. LEE, CAESARE GRAVINA
JAMES T. QUINN and others
From the world famous Red Book Magazine racing stories by
GERALD BEAUMONT
Directed by Edward Laemmle
UNIVERSAL JEWEL SERIES

"Snappy action."
THE MILWAUKEE JOURNAL

"Human, charming, full of appeal and atmosphere."
THE LOS ANGELES DAILY TIMES

"Should make money for the exhibitors and please the crowds."
THE FILM DAILY

"Looks like a sure winner in the box-office stakes."
MOVING PICTURE WORLD

Nationally Advertised in the Saturday Evening Post

PROGRESS OF AUTO TIED-UP WITH FILM

THE progress made in the automobile industry in the last 25 years was used for the nucleus of a tie-up arranged for the showing of Universal's "Fools Highway," at the Olympic Theatre, Buffalo, N. Y.

Manager Edwin O. Weinberg and Irvin Zeltner, Universal exploiteer, worked with the Oldsmobile people in Buffalo, who supplied a model of their car of the vintage of 1899 together with one of their very latest models. The cars were driven through the streets of Buffalo with signs all over them. On the ancient model there was a sign reading: "The Way You Went Over 'Fools Highway' Twenty-five Years Ago. Olympic Theatre." On the new model was a sign reading: "The Way You Can Go to See 'Fools Highway' Today. Olympic Theatre."

Much comment was caused by the unusual parade and many of the local newspapers ran stories about it. Manager Weinberg says the stunt certainly brought them to the box-office, but we could not learn at this time whether or not the Oldsmobile people has sold more than ten or twelve more cars than they usually sell in a day.

The July 19th issue of the Saturday Evening Post has a cover which can be used effectively to make a similar tie-up on "Fools Highway."

———oOo———

FIVE HOOK-UPS COST NOTHING!

W. B. McCORMACK, Universal exploiteer, secured five local tie-ups for the showing of "The Hunchback of Notre Dame" at the Wysor Grande Theatre, Muncie, Ind., without spending one cent of the exhibitor's money, or of Universal's money, either.

Here's what he did: One full window in the Color Craft Shop showing scenes from the play all colored. Also a display of books which lasted for nearly two weeks. A ten-day display of the book with card announcing the showing at the Grand, in the public library. Banners on demonstrator car of the Flint Motor Car Company. This car being on the street all day for three days. Two windows in the main part of the city with oils and other advertising matter. Heralds placed on each table of the leading ice-cream parlor.

Every one of these tie-ups were bound to bring in business to the theatre and the manager states that they boosted his business to the point where it established new records.

MANAGER CHAMBERS' NOVEL STUNT

NEXT WEEK!

IS THE MILLER'S FIRST ANNUAL

"TAKA-CHANCE WEEK"

A Week of Surprise Entertainment!
Every Number Will Be New and Novel!
Every Feature a Distinct Surprise!

IT'S ALL A SECRET!

You Don't Know What You'll See
Until You're Inside the Theatre---
---Are You Willing to "Taka-Chance?"

A HINT FOR YOUR IMAGINATION—

Think of the many things MR. FLATH has done in the past—his big musical presentations—and imagine something finer and greater than anything heretofore produced in Wichita—something that has never been attempted on any stage—something so large and difficult, that few people would attempt it.

Think of the most thrilling, dramatic and humorous film you have ever seen, and you have an idea how entertaining the features will be. For six months MR. CHAMBERS has been screening pictures every day in order to find two that are good enough to ask Miller patrons to "Taka-Chance" on. We're not going to tell you the titles of either picture, or the players, but you have our word for it—they're baug-up eutertainmeut for every member of the family.

Then the extras—every single supplementary feature has been hand picked—many have been held for months especially for this show. Novel little bits of films, surprising "shots"—and one amazing screen marvel that will make you gasp with astonishment.

ARE YOU A GOOD GAMBLER?

Are you willing to trust us to pick your entertainment for oue week? You know what the Miller has done in the past—and you can bet your last dollar that we're going to break all precedent with our "Taka-Chance" Program.

Mgr. Stanley Chambers, of Miller Theatre, Wichita, Kas., knows how to stimulate interest in his house as shown by the above herald which he broadcast widely.

STANLEY CHAMBERS is going to pull a new one at the Miller Theatre, Wichita, next week, and it may be well for brother exhibitors to keep in close touch with Wichita and watch the results. "Taka-Chance Week" is the title given the event. The entire program is a secret and will not be advertised in advance and the program selected will be in the form of a surprise.

Great interest has been aroused in Mr. Chambers' announcement and all Wichita is betting what the program will comprise. We don't think we are betraying a confidence when we state that Universal's "Sporting Youth," starring Reginald Denny, has been the feature selected, and again we would advise our readers to watch the results and profit by them.

CRITICS PRAISE BROADWAY "SIGNAL TOWER" OPENING

(Concluded from Page 12) the photographic effects, especially clear and soft.

"'The Signal Tower' is worth seeing and so is Wallace Beery. A visit to the Strand to accomplish this little thing will help the movie patron to spend a pleasant two hours."

The Daily Mirror says, in part:

"'The Signal Tower' is a railroad thriller which lovers of screen romance must see. If you like hair-raising melodrama, you'll delight in this Universal-Jewel production."

The New York Evening Journal says:

"A maginificently staged railroad wreck, gorgeous scenery, and a well developed plot. There is a thrilling storm, a corking climax, some shooting, and a happy solution to the plot."

The Telegram and Mail says:

"There are not only melodramatic thrills in 'The Signal Tower,' but there are plenty of human touches that make this the best of the Summer films. It certainly is one of the best long films of 1924.

"It is a new telling of that old conflict between love and duty, and never has that favorite story been told in such an absorbing way. There are thrills and smiles and tears in it. What more can be asked?

"Clarence L. Brown, the director, has achieved several remarkable effects, particularly the scenes showing the railroad episodes."

"K—THE UNKNOWN"

Universal Jewel

Starring VIRGINIA VALLI *with* PERCY MARMONT.

SIDNEY PAGE, glorious in the beauty and charm of young womanhood, awoke one day to the dazzling realization that she was the object of the affection of two mature men. Masculine affection was nothing new to her: from her schooldays she had been courted by two youths of her own age, and she had been considered the belle of the small city where she lived. "K" Le Moyne, quiet, distinguished, mysterious, his presence in the city a mystery, intrigued her.

Dr. Max Wilson, recently come to assume direction of the new hospital, swept her off her balance by the swiftness of his wooing. Herself studying to be a nurse, she came in close contact with him, even as she had with Le Moyne, who was a boarder in the home of the aunt with whom she lived. It was her interest in Le Moyne that was responsible for her breaking off sentimental association with two youths of her school days, "Slim" Benson and Joe Drummond.

"Slim" did not take his conge much to heart, although he and Joe had engaged in fierce quarrels concerning their position in the regards of Sidney, but Joe was deeply affected; in time he was to do an act of desperation that had vital consequence in the lives of Sidney, Le Moyne, Dr. Wilson and Carlotta Harrison, who had come with Dr. Wilson to the hospital as his special nurse. The complications that came into the lives of these men and women brought tragedy in their wake —also they brought happiness to two and the sad penalty of mourning over cold ashes of vengeance for another.

"THE IRON MAN"

Universal Chapter Play

Starring ALBERTINI

No. 11—"The Betrayal"

THE bullet is deflected by the roll of bills in Arline's bosom, and her life is spared. In the ensuing melee, the lights go out and Arline is spirited away by Despard and Mimi. The Weasel — he has reformed and joined forces with Paul—with his new ally, trails them to the office of the King of the Underworld, where he overhears Despard reveal Arline's hiding-place. Paul stays to regain the jewels, while the Weasel hastens to 'phone Dick. Detected by Despard, Paul is captured and locked in a closet.

Paul manages to turn the tables on his guard and escapes. Meanwhile John Graham orders Mimi and the alleged attorney to get out of his house when they demand the inheritance, which is due his ward that day. Dick, in answer to the Weasel's 'phone-call, arrives at the dock just as Arline is being shanghaied in a launch chartered by Despard. He jumps into the launch and, after a short struggle, is overpowered. Paul and the Weasel commandeer another launch and set out in pursuit. Both launches try to do the impossible, and in seeking to race through a rock-strewn channel at low tide, crash, and their boilers explode.

"CAPTAIN FEARLESS"

Universal Jewel

Starring REGINALD DENNY

DIN DRISCOLL, a young Southerner, whose grandparents fought for the Confederacy in the Civil War, is made unconscious by a blow on the head from a cane wielded in argument by his grandfather. While in the land of dreams he lives through a series of hair-raising experiences, many of them of a humorous nature, despite the danger that constantly threatens.

He imagines that he is a young officer of the just surrendered Confederate Army and is in Mexico for the purpose of offering the services of himself and others to the Emperor Maximilian, who is well along with the rebellion that ended so tragically. In this vivid sub-conscious experience, Din finds those, in real life, he considered his friends, bent upon accomplishing his disaster — and death, to the effect that when he comes back to consciousness he has a surprise in store for those assembled in his home at a dinner party, and particularly for the young woman toward whom, heretofore, his feelings were a puzzle even to himself.

"THE IRON MAN"

Universal Chapter Play

Starring ALBERTINI

No. 12—"Flames of Fate"

DICK manages to rescue Arline, but she is recaptured by the gang. Later, Paul and the Weasel assist Dick to get her back, hiding her in a lighthouse. The hiding-place is stormed by Despard's accomplices, who overpower Paul and the Weasel.

Despard's men pursue Dick and Arline to the high balcony atop the lighthouse, where the latter are cornered, their backs to the frail railing. Paul and the Weasel extricate themselves from their bonds and climb to Arline's perilous perch. An overturned lamp ignites a pile of explosives, and Arline, Dick, Paul, the Weasel, Despard and his men are hurled into the air by the force of the explosion.

"THE TROUBLE FIXER"

Two-Reel Century Comedy

Starring WANDA WILEY

WANDA and Hubby, off on their honeymoon, accidentally "kidnap" their friends' baby, but after a long chase it is finally recovered by the anxious parents. Arriving in California, they start housekeeping under a tent and, incidentally, difficulties.

Wanda poses as the wife of their neighbor to help him out with his father, who thinks he's married. When her own parents arrive, she has to rustle up a baby to pass off as her own. In the ensuing complications Wanda has to pass herself off as twins, appear in two places simultaneously, and pacify an irate mother, whose baby she unceremoniously commandeered . . . but everything ends happily.

International News No. 60

Colombes Stadium, Paris, France—World's records shattered as American athletes again capture the Olympic title.

Santa Barbara Reserve, Cal.—Rich timberlands swept by great forest fires.

Interesting personalities in the film spotlight:

Paris, France—Ramsay MacDonald, English Prime Minister, meets Edouard Herriot, new French Premier, to discuss Dawes Reparation Plan.

Washington, D. C.—Mrs. "Fighting Bob" La Follette prepares to help her husband battle for the Presidency.

London, England—King George of England greets Prince Tafari, ruler of Abyssinia.

Lincoln, Neb.—Gov. Charles W. Bryan, Democratic candidate for Vice-President, gets a great welcome home from his townfolk.

Seattle, Wash.—Film tid-bits from the animal world.

"No Bobbed Hair" Ordered by Julian

(*Concluded from Page* 10) they try to grow their hair in the next two months—it will be at least that time before we are ready to cast. So I've kept all promising applicants on the list and am awaiting results."

Construction has started on the big sets for the new picture. A complete reproduction of the Paris Opera is under way, and reproductions of the Paris catacombs and other locales will start shortly. The preliminary script has been completed for the picture by Elliott Clawson, and Robert Ross and Julian are at work on various scene details. Ben Carre, noted scenic artist, is consulting with Julian on special effects he will handle for the play.

Something New Under the Sun!

Hysterical History Comedies

directed by
Bryan Foy

Released thru
UNIVERSAL

A RIOT of screen fun that is hailed as the most brilliant offering in the business. It is history backed up and turned around! Complicated nonsense that uncorks laughs every foot of the way! Pop this hilarity loose and cash in on the newest and greatest of comedy series. Two reels each. Nationally advertised in The Saturday Evening Post.

Watch This Column

MARY PHILBIN

"Her face is like the milky way in the sky,
A meeting of gentle lights without a name"
—SIR JOHN SUCKLING

Please take my word for it that ***"The Gaiety Girl,"*** with MARY PHILBIN, is a delightful and unusual romance well worth seeing. The story, which was adapted from "The Inheritors," is that of the beautiful and accomplished daughter of an old English aristocrat who is compelled to earn her own living, and enters the chorus of the Gaiety Theatre in London. The ending is not proverbial. It is a pleasant surprise. This is a King Baggot production and the cast is excellent.

Here's an interesting bit of news for those of you who like real red-blooded action in your pictures—out on the West Coast Universal has recruited a group of daredevil horsemen from every corner of the plains. They are a great bunch of rugged men, brought up in the saddle. They are never more at home than when thundering along, up hill and down, on the backs of their fiery broncos. To me they are very like the knights of old—always ready to ride and fight. I am sure you will be thoroughly thrilled when you see these happy-go-lucky fellows gallop into action. Watch for them—particularly in support of Jack Hoxie in ***"Fighting Fury"*** and in other epics of the old West which I will mention later.

I believe the JACK DEMPSEY ***"Fight and Win"*** pictures are going to make a big hit, not alone because the leading man is champion of the world, but also because of the clever plots, the excellent cast and the all-round effect. The stories were written by Gerald Beaumont

Thousands of letters have reached me approving my decision to make only the cleanest of pictures, the kind the whole family can see and enjoy. By clean pictures I do not mean weak pictures. They will be full of punch, romance and thrills. Some are already on the way. Watch for ***"The Signol Tower"*** and ***"The Reckless Age,"*** and write me your opinion of them.

Carl Laemmle
President

To be continued next week.

UNIVERSAL PICTURES
1600 Broadway, New York City

Every Week Universal Pictures Are Nationally Advertised

EVERY week [illegible]nter and Summer—whether they are at home or at the Summer resorts, millions of readers are advised through Carl Laemmle's column of Universal's activities, and this tremendous national advertising momentum is behind every Universal picture you book for your house.

If you are not getting pictures backed by a national campaign, you are not getting the benefit of the greatest box-office power in your industry. Book Universal pictures. They are nationally advertised before you play them.

Here are extracts from just a few of the thousands of letters from Post readers:

"Recently I saw 'The Acquittal' at the Stanley in Philadelphia. I thought the court scene was the most realistic I had ever seen. Behind them must be one of the most perfect organizations of its kind."
Julia C. Balcom,
Glenside, Pa.

"Just last week I had the pleasure of seeing 'The Hunchback of Notre Dame.' I think it the best I've ever witnessed."
Mrs. Samuel Cullers,
Woodstock, Va.

"Allow me to congratulate you on your great masterpiece, 'The Hunchback of Notre Dame.' It is wonderful."
Mrs. M. Hartill,
New York City

"I have seen 'The Hunchback of Notre Dame' twice and am delighted with it. It strikes me as being nearer to 'art' than any other movie production I have seen."
Mr. Kenneth Kenna,
Little Falls, N. Y.

The advertisement to the left appears in the August 5th issue of The Saturday Evening Post.

UNIVERSAL WEEKLY

VOL. 22 NO 18 DEC. 12, 1925

Oh Boy! smackers for your box-office!

"Interesting. Different. Will do more business than the average comedy"

STAR THEATRE SANDUSKY, MICH.

Don't Play Blind-man's Buff With Profits---

Book Gumps!

From the famous newspaper cartoons by Sidney Smith appearing in more than 300 newspapers daily.

SAMUEL VAN RONKEL PRODUCTIONS

12 NEW GUMP COMEDIES

RELEASED BY UNIVERSAL!

Carl Laemmle
presents

Mary PHILBIN

The Charm Star

THE cross-purposes of five people, each striving to win the one he loves, each loving someone who does not love him, weave a web of tangled threads. The tensely appealing drama of woman's love and sacrifice will make you cry a little, smile a little, thrill a little, and enjoy it all immensely!

W. J. LOCKE'S
most popular novel

"Stella Maris"

A sterling supporting cast including such talent as Elliot Dexter, Jason Robards, Phillips Smalley and Gladys Brockwell

A CHARLES BRABIN Production

Laugh and the World

No. 463---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

MAYBE "it's love that makes the world go 'round" but there's something else that makes it worth while to keep the old ball spinning! And that's---LAUGH!

It's laugh that makes the people want to keep coming to your theatre, too. Of course they love the thrills of melodrama, but they would not come near your theatre if they didn't think that somewhere in your program they'd find a ---LAUGH!

So, I'm mighty strong for the idea of celebrating the human laugh by having a Laugh Month. Heaven knows, it is entitled to all the special honor you can give it.

All during the war, when we were under a terrific strain of excitement, anxiety and cares of all sorts, it was the laugh that saved us. Laugh pictures were supplied to the soldiers, sailors and marines in their encampments to keep up their spirits and they were more effective than all other forms of propaganda. Next to a letter from home, a good movie laugh did more for the homesick fighting man than any other thing.

And January is going to be---Laugh Month!

Mobs Your Box Office!

That's a darned good way to start the New Year---with a LAUGH! It will help us in every way. It will keep us from taking ourselves too seriously. It will make your audience forget their troubles, even the unwashed supper dishes in the kitchen sink.

This Laugh Month is just as good a thing for you as anything you can devise, provided you realize its genuine worth and get back of it with all your might and main. Start your publicity right now and keep driving away at it every day and then all through the month of January itself.

Keep advertising and talking about Laugh Month in connection with your theatre until the people unconsciously grin in anticipation of the laughs you are going to supply for them on your screen.

Where can you get all these laughs? Well, for one thing hundreds of people are working their heads off injecting laughs into Century Comedies and Bluebird Comedies. Good comedies are hard to make. They cost good money. But they're worth it, whatever they cost us and whatever they cost you!

Boost Laugh Month and you boost yourself!

Laugh and the world laughs with you. Mope and it gives you the air!

A TRIUMPH at it's world premier at the ASTOR Broadway & 45th St. New York

Broadway Let HIS PEO

"Ought to run as long as 'Abie's Irish Rose'."
—Harriette Underhill, N. Y. Tribune.

"A picture that ought to bring in the shekels."
—Regina Cannon, N. Y. Eve. Graphic.

"Could scarcely fail of sound financial success."
—John J. Cohen, Sr., N. Y. Sun.

THE YEAR'S GREATI T

Rudolph Schildkraut, George Lewis, Blanche Mehaffey Vi

An EDWARD SLOMAN Production

Universal's White List Miles

Simply Won't 9t Go!

NOW PLAYING
it's 2nd Broadway Triumph
RIALTO
Broadway & 42nd St.
New York

PLE

"Can"t miss. Its appeal is universal."
—Edba, Variety.

"Deserves nothing but praise."
—Palmer Smith,
N. Y. Eve. World.

"There is every reason why the picture should prove a box-office success."
—George T. Pardy,
Motion Picture News.

ALL-STAR CAST
rginia Brown Faire, Rosa Rosanova, Kate Price
Story by Isadore Bernstein

and Miles Ahead of All

S.R.O. Business

Page Fourteen PITTSBURGH MOVING PICTURE BULLETIN

"Phantom" Advertising Campaign Is the Sensation of Pittsburgh

Main counter in May's, Pittsburgh's leading drug store.

McCullough Drug Store window advertises "Phantom Ginger Mint Julep".

One of the three "Ginger Mint Julep" trucks parading the streets of Pittsburgh.

Pittsburgh, known as the toughest town in America among exploitation and press representatives, opened up its heart in true western style to the unbeatable campaign that helped to cram and jam the narrow interior of the Cameo theatre for the premiere showing of the Universal Super-Spectacle, "The Phantom of the Opera," starring Lon Chaney, Mary Philbin and an army of cinema stars which opened in this city to one of the largest crowds that have ever been a theatre manager's pleasure to entertain, of which there were hundreds who were unable to get into the theatre at all, purchasing their tickets and awaiting another day when they might enter to view this magnificent spectacle without losing an arm or clothes.

Manager Ray Brown, of the Cameo theatre, was on hand early on the opening day to take care of the line which he knew would be formed at the box office. Arriving at the theatre at eight o'clock in the morning he was astounded to find that the fine had turned into a veritable mob clamoring for admission to the theatre, and not until help of the traffic police had straightened out the tangle could any semblance of order be obtained.

All day long the crush continued and tickets were being sold all the time to be used at any later date during the run of "The Phantom of the Opera," which Manager Brown estimates that the ticket holders alone of Saturday will be sufficient to insure him packed houses for many playing days to come.

Greeting the patrons as they entered the portals of the Cameo was a special lobby arranged by the theatre management for the engagement. Crouched up under the arches were the figures of the "Phantom." A skeleton head skilfully arranged beneath the folds of Phantom Red satin gave the effect desired. Phantom Red was the prevailing color all over the front of the theatre, with red glowing search lights illuminating. Fifth avenue in the evening and causing much wonderment from the passersby who congregated in front of the theatre.

An automatic fortune teller placed in the lobby kept the people busy learning their past and future and with the instrument crowded all day long an impromptu theatre party had formed itself and remained as the lobby guests of the Cameo.

Professor Boyd and his baby symphony orchestra arranged a special overture that received tremendous applause from the audiences. Principal arias and incidental scores from the opera "Faust" were interpolated by this band of excellent players, the score timed in perfect harmony with the theme of the picture.

Preceding the announcement of the picture coming to the Cameo, Manager Ray Brown immediately took up the matter of publicity with Lon B. Ramsdell exploitation manager for Universal's Pittsburgh division, and these two gentlemen spent a day in going over the exploitation campaign which later proved it will go down in the annals of Pittsburgh publicity arrangements as the greatest, most complete drive ever made in the Smoky City by any theatre or picture concern. Every detail had been worked out before Brown and Ramsdell started the ball rolling, which resulted in a campaign being carried out that was perfection itself.

In speaking of crowds and vast assemblages none of course could be compared to the throngs that visited Forbes Field during the recent World's Series. Three weeks ahead of the opening of "The Phantom" a special card was made up carrying a circle of photographs of each of the players in the Pittsburgh club, and baseball fans can easily imagine the millions of reaching hands that grasped for one of these unique souvenirs. Three weeks ahead of the starting of the picture through these cards Manager Brown reached every individual that entered the park.

Brown and Ramsdell then directed their attention to the two largest drug chain corporations in the city, the McCullouch Drug Co. and the May Drug Co. May's twelve stores turned their windows over to the Phantom Red Lip Stick, here elaborate window displays were made featuring the picture and the lip-stick. McCullouch's stores inaugurated a trade stimulant in the form of a "Phantom Red Milk Shake," with "Ginger Mint Julep." Additional help was forthcoming from the Emerson Drug Co., manufacturers of "Bromo Seltzer" and "Ginger Mint Julep." Elaborate window and counter displays, in each instance coupled with the ad of the picture and theatre at which it was to be shown, made this a most effective method of publicity.

Rosenbaum's and Bidell's department stores co-operated to a gratifying extent, giving up valuable window spaces for oil paintings of Miss Philbin, A tie-up was even effected with the Postal Telegraph Co. and ten thousand government postal cards were gotten out reading "You are going to be robbed, no matter what precautions you may take. You may select the place, but we will positively rob you. I will steal away dull care and deprive you of worry."

A most effective stunt and one that attracted great atention was the parade of hundreds of kids on Hallowe'en night, each child wearing a specially made mask which resembled the make up of Lon Chaney. This work was entrusted to Joseph Leonard, who also handled the bill-board publicity.

Reymer's candy stores got out a special tie-up box and leading bookstores in the city made special displays, using "Phantom color and advertising the Gaston Leroux thriller.

Takes Movies of Kids At Opening of Serial And Gets Big Crow

Ralph J. Walsh of the Maffitt Theatre Louis insured attendance for the subse showing of "The Great Cucus Mystery getting a bunch of kids into his theatre the opening two episodes through the motion pictures.

SCENERY AND EQUIPMENT

For Theatres, Auditorium, Houses, Lodges, Vaudeville and An advertising curtain in your will pay for scenery.

National Scenic Stud
77 Steuben St., W E., Pittsb
Studio Phone—Walnut 132

Tremendous box office power plus advertising possibilities score another big clean-up!

"Phantom" Playing To S. R. O. Business

Universal's super-Jewel attraction, "The Phantom of the Opera" is playing to S. R. O. business this week in two local theatres, the Cameo and the Cameraphone.

Last Saturday, in spite of the heavy rain, there was a lineup of patrons in front of the Cameo theatre all day long, until the beginning of the final showing at ten o'clock, when hundreds of prospective patrons were turned away. The house records were smashed by two hundred dollars. Indications are that a new record for a week's business will be hung up at the Cameo this week. The "Phantom" will continue to play at this house indefinitely.

At the Cameraphone in East Liberty, the crowds were the greatest in many weeks, and up to the time of going to press with this issue of the Bulletin, the "Cam" is playing to S. R. O. at all performances. It is entirely likely that this house will also hang up a new record.

—From Pittsburgh Moving Picture Bulletin.

The one and only

The Phantom

A Universal Production

in Pittsburg!

Breaking All Records in Every City it Plays!

New York, N. Y.

Now playing its ninth capacity week at the Colony Theatre after an eight weeks run at the Astor Theatre at $1.50 top.

Los Angeles, Cal.

"Drawing more money into house than ever dreamed of. Big at $14,-700 in the Rialto Theatre of 900 seats."—Variety.

Portland, Ore.

"Tremendous success and all records broken. Greatest box-office attraction we've ever handled."
—Columbia Theatre.

Seattle, Wash.

"All records broken. Waiting line more than a block long. Positive proof 'Phantom' is unquestionably greatest box-office attraction."
—Columbia Theatre.

Washington, D. C.

"Packed them in every performance. Police held back impatient crowds. Overjoyed the way the public received the picture."—Rialto Theatre.

Denver, Colo.

"The biggest day in the history of the theatre. Continual line from one till ten-thirty. Look for two weeks' smashing business."—America Theatre.

Philadelphia, Pa.

Now in its ninth week at the Aldine Theatre, playing to capacity at every performance.

Milwaukee, Wis.

"All Milwaukee turned out to witness this super spectacle. Forced to turn away hundreds. Never before such a record breaking attendance."
—Alhambra Theatre.

Detroit, Mich.

"$6,803 in two days' business—which has never been done in the Broadway-Strand Theatre since it was built."—Exhibitors' Daily Review.

Hamilton, Ohio.

"Acclaimed by press and patrons. Will live up to all the advance praise it has received. Our box-office tells the entire story."
—Palace Theatre.

Sioux City, Iowa.

"Packed them in despite terrific wind and rain and snow. Patrons loud in their praise."
—Plaza Theatre.

Oklahoma City, Okla.

"Opened to biggest business in the history of the theatre. Audience extremely pleased. Comments very flattering."
—Liberty Theatre.

of the Opera

Presented by Carl Laemmle

"Put out your Ad

D

Just Completed-The Two

"What Happened To Jones"

George Broadhurst's Greatest Stage Success
with Marian Nixon, Nina Romano, Otis Harlan, Margaret Quimby and Emily Fitzroy.

A WILLIAM SEITER Production

UNIVERSAL JEWEL

Universal's White List Miles

vertising—and dust off the S.R.O. sign!"

says Jay Gould of Montivedeo, Minn., and he ought to know because he's one of those that did!

Reginald ENNY

Greatest Laugh Hits Of the Century!

"Skinner's Dress Suit"

with LAURA LA PLANTE, Ben Hendricks, Jr., Hedda Hopper, E. J. Ratcliff.

From the famous Saturday Evening Post Story by Henry Irving Dodge

A WILLIAM SEITER Production

***Presented by* CARL LAEMMLE**

---

nd Miles Ahead of All

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR
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Vol. XXII DECEMBER 12, 1925 No. 18

UNIVERSAL MOVIEGRAMS

LOIS WEBER, at various and sundry times one of Universal's most expert directors, has been signed again by Carl Laemmle to direct. It is the intention now to give her charge of Mary Philbin's next production when this is finally selected.

FRANK H. SPEARMAN has been engaged by Universal to write an original ten-episode photoplay under the title of "Whispering Smith Rides." He will also write the continuity.

NEGOTIATIONS extending over several months will undoubtedly be closed this week whereby Universal secures for its comedy star, Reginald Denny, a famous Broadway play. Ever since "Too Many Cooks" established itself so definitely as a big Broadway hit, Denny has been anxious to use it for one of his Universal Jewels. After seeing "What Happened to Jones," Frank Craven, author and star of "Too Many Cooks," is of the opinion that his play would ideally suit Denny.

PLANS for Laura La Plante's next production have been suddenly changed. It has been decided to put her into "Poker Faces," which Harry Pollard will start directing next week, with Edward Everett Horton and George Siegmann.

BEING somewhat ahead of his schedule, Charles Puffy, the rotund Universal comedian, is taking a three weeks' flying trip to New York to tie-up a number of sketches, plays and stories for future use in his Universal comedies.

California Won For U. S. On Site of Universal City

Seventy-ninth Anniversary of Famous Treaty Will Be Celebrated with Carl Laemmle's Twentieth.

LIEUT.-COL. JOHN C. FREMONT was the first of a long line of "stars" that have made Universal City famous. Away back in 1847 and on the spot where now stands the present Universal picture studio, Fremont staged, directed and played the leading role in an original historical drama. It was titled "The Winning of California." General Pio Pico, last Mexican governor of California, was the "heavy" of the play.

On January 12, 1847, Fremont, with Los Angeles as his objective, had fought his way down from Santa Barbara and arrived at what is now the intersection of Ventura and Lankershim Boulevards. Before him lay the dark Cahuenga Pass, what is now Hollywood, and beyond it the flourishing pueblo of Los Angeles. Somewhere back along Cahuenga Pass was the Mexican Army of General Pico.

Fremont moved part of his forces down the present Lankershim Boulevard and in the fields and wooded land that is now the Universal lot proceeded to dig himself in. A system of trenches were constructed by the Americans. Fremont established his headquarters in an old adobe house that stood directly opposite the studio gates and awaited the coming of Pico and his army.

Fremont antedated by many years the tricks of the motion picture directors who were to follow in his footsteps and add fame to the country. Fremont was the first man to use sets or props in the district where sets and props are now as common as leaves on the trees. Being a bit shy on artillery and not certain of Pico's strength, the ingenious American ordered trees cut down, had them stripped of their boughs and made to resemble cannon.

The trees were mounted to resemble a battery of artillery. When Pico and his army swept through the pass and over the hills on January 13, 1847, the Mexican general sighted the fake cannon. Believing them to be genuine, discretion became the better part of valor and Pico surrendered to Fremont. The Treaty of the Cahuenga, as it is known in history, was signed in the old log cabin and gave to the United States all of California. Thus is the history of California, and of the country, bound up with that of Universal. (*Continued on Page* 35)

DOROTHY GULLIVER, one of the ten national beauty winners learning the film business at Universal City, will have her first opportunity to play a regular part this week. She has been cast for the ingenue role opposite Arthur Lake in "A Lucky Chance," one of the Sweet Sixteen Comedies.

CARL LAEMMLE, president of Universal, arrived in New York this week on his way to Berlin to sign the final papers in the four million-dollar deal between the big American film company and Ufa, the most important film concern on the continent. He will sail in about a week's time.

Carl Laemmle At Universal City

Carl Laemmle and his frail little comedian, Charlie Puffy.

Raymond Keane, Barbara Kent, Joen Warner, Charles Puffy, Mr. Laemmle, Prince Troubetskoy, Arthur Lake, Fay Wray, George Lewis, and Olive Hasbrouck.

The "Napoleon of the Movies" with three of his popular stars: Virginia Valli, now at work in "Wives for Rent"; Marian Nixon, who recently finished "What Happened to Jones" with Reginald Denny; and Laura La Plante, heroine of "The Midnight Sun."

Right: Edward Sloman, director of "His People," and William A. Seiter, who made "Skinner's Dress Suit" and other Denny comedies, with the chief.

Charlie Puffy, star of Blue Bird Comedies, and Reginald Denny, next to be seen in "Skinner's Dress Suit," with Mr. Laemmle during his recent visit to the Coast.

Jean Hersholt, one of the screen's most noted villians, and Louise Dresser, the unforgettable "Goose Woman," snapped with the Universal's head.

Henry McRae, director general of Universal City, and Henry Henigson, general manager, with the chief beside the giant Christmas stocking for Los Angeles orphans.

Andy Enacts Universal Titles

"Skinner's Dress Suit" — a variation of the Denny model designed for summer wear.

His idea of "Combat"—possibly different from House Peters'.

He called this "California Straight Ahead" —a long way ahead, and no bungalow on wheels to ease the journery.

Andy as "The Home Maker" —it looks like a harem to us with Min getting a harsh deal

Below: *"Sporting-Life" in deepest Africa—or Gump the Gladiator.*

Pere Gump in a playful mood —acting "The Teaser" to one of Charlie Murphy's big, black bears.

Third Annual Joy Week To Stimulate Business

So successful were the previous Joy Weeks devised by Universal in stimulating interest in and attendance at the thousands of theatres participating in these drives, Carl Laemmle, Universal chief, requested December 13-26 be set aside as the 3rd Annual Universal Joy Week. As in the past, all the vast resources of Universal City have been placed at the exhibitors' disposal to enable them to offer their patrons the best short subjects available. Snappy one-reel comedies, peppy two-reel action dramas, hilarious two-reel mirthquakes and punchful chapter-plays—all have been produced with but one aim, to furnish exhibitors maximum drawing cards at minimum expense.

Universal is not content with merely selling its short product to the enterprising showman — it helps the exhibitor sell the picture to his patrons. The same advertising, exploitation and publicity brains responsible for the success of "The Hunchback" and "The Phantom" are behind the promotion of Century and Bluebird Comedies, Mustang Westerns and Adventure Pictures.

Besides specially-designed slides for Universal Joy Week the exploitation department of that company has devised several extensive national tie-ups calculated to augment the money-making qualities of the many attractive Joy Week programs. These include a nation-wide hook-up with many of the 300 newspapers publishing "The Gumps"; in return for the display of the trailer mentioning the local daily running the comic strip, the newspaper publishes a gratis ad for the theatre.

Century's series of "Buster Brown Comedies" afford exhibitors unusual and unlimited tie-up possibilities. More than ten national tie-ups have been arranged for these mirthful two-reelers, including such well-known firms as Kellogg's Corn Flakes, Carnation Milk and the various commodities marketed under the Buster Brown trade-mark, such as Buster Brown shoes, hose, cartoon book, scooters, velocipedes, overalls, clothing, toys, food, etc. A patron-pulling herald on "Buster Brown Comedies" is available at slight cost.

Besides the business-building heralds devised for all Universal serials, several of these Adventure Pictures offer great tie-up possibilities with educational bodies. "Perils of the Wild," a screen version of the classic "Swiss Family Robinson," is a sure-fire school, church and bookstore tie-up; while "The Ace of Spades," written around the Oklahoma Land Rush, recommends itself to the cooperation of historical bodies, real estate agents, sporting goods and clothing stores.

In order to make its short product more easily advertised, Universal has made up a series of special tie-up stills on many of its short feature stars. One shows Charles Puffy using a Parker Fountain Pen; another has Marceline Day, leading lady in (*Continued on Page* 34)

Strong Short Product Ready For Laugh Month

Of the many producing and distributing companies cooperating in National Laugh Month, Universal has probably the strongest and best balanced array of short product available. Carl Laemmle always eager to aid exhibitors in projects devised to further their interests, has scheduled for January release an array of one- and two-reel comedies, as well as a serial and several westerns, second to none.

Of the thirty-six reels, comprising sixteen pictures, scheduled for release during National Laugh Month, more than one dozen stars are featured, giving the exhibitor a variety of talent capable of filling his theatre during the period of the drive.

An adventure Serial, four Century Comedies, two Gumps Comedies, four Blue-Bird Comedies and five Mustang Westerns are on Universal's 1926 January release sheet.

Of the many patron-pulling personalities starred in these short-product releases are: Jack Daugherty, Edna Marian, Wanda Wiley, Arthur Trimble, Al Alt, Joe Murphy, Charles Puffy, Neely Edwards, Arthur Lake, Fred Humes, Josie Sedgwick, Edmund Cobb, Ben Corbett and Pee Wee Holmes. Universal's publicity, exploitation and advertising departments have effected several sure-fire tie-ups on these stars, destined to create considerable nation-wide interest in these players' releases.

Universal's short product box-office money-makers scheduled for release during National Laugh Month are: "The Scarlet Streak" (Adventure Serial), "The Honeymoon Squabble," "Buster's Bust-Up," "Her Lucky Leap" and "Helpful Al (Century Comedies); "Min's House on the Cliff" and "Min Walks in Her Sleep" (Gump Comedies); "The Horse Laugh," "The Honeymoon Hotel," "Prep School" and Ups and Downs" (Bluebird Comedies); "The Call of Hazard," "Montana of the Range," "Hearts of the West," "The Man With a Scar" and "The Hero of Pipe Rock" (Mustang Westerns).

Short Product Releases For Laugh Month

"The Scarlet Streak" (Adenture Serial) 10 episodes—Wm. Desmond

MUSTANG WESTERNS (2 Reels)

"The Call of Hazard," Fred Humes, Jan. 2
"Montana of the Range," Josie Sedgwick, Jan. 9
"Hearts of the West," Edmund Cobb, Jan. 16
"The Man With a Scar," Fred Humes, Jan. 23
"The Hero of Pipe Rock," Ben Corbett and Pee Wee Holmes, Jan. 30

CENTURY COMEDIES (2 Reels)

"The Honey-Moon Squabble," Edna Marian, Jan. 6
"Buster's Bust-Up," Arthur Trimble, Jan. 13
"Her Lucky Leap," Wanda Wiley, Jan. 20
"Helpful Al," Al Alt, Jan. 27

GUMP COMEDIES (2 Reels)

"Min's House on the Cliff," Joe Murphy, Jan.3
"Min Walks in Her Sleep," Joe Murphy, Jan. 17

BLUEBIRD COMEDIES (1 Reel)

"The Horse Laugh," Charles Puffy, Jan. 4
"The Honey-Moon Hotel," Neely Edwards, Jan. 11
"Prep School," Arthur Lake, Jan. 18
"Ups and Downs," Charles Puffy, Jan. 25

FEATURE AND JEWEL RELEASES

BLUE STREAK ACTION DRAMAS (5 Reels)

"Western Pluck," Art Acord, Jan. 14
"The Demon," Jack Hoxie, Jan. 31

UNIVERSAL-JEWEL PRODUCTIONS

"Stella Maris," Mary Philbin, Jan. 3
"The Little Giant," Glenn Hunter, Jan. 10
"The Arizona Sweepstakes," Hoot Gibson, Jan. 17
"What Happened ot Jones," Reginald Denny, Jan. 31

All Irish Newspapers Praise "Phantom" In Dublin Premier

THE premier opening of "The Phantom of the Opera" in the Irish Free State has met with the most astounding and amazing success. All the leading Dublin papers, which have a circulation all over the Free State, speak of this great Universal production as one of the best that has ever been shown on the screen.

The Irish Times, which has a circulation from Cork to Belfast, in connection with its premier opening, says:

"At the Metropole Cinema, Dublin, remembering the success that had attended 'The Hunchback of Notre Dame,' Cinema patrons were eager to see for themselves, in what fashion Lon Chaney surpassed the characterization of the Dwarf, Quasimodo."

After giving a general outline of the story, The Irish Times went on to say: "The character study, The Phantom of the Opera, must *be regarded as one of the best pieces of film acting that Lon Chaney has done*—he has an extraordinary—one might say weird—genius for the interpretation of parts which are intended to be repulsive and hideous. It is a personal triumph for Lon Chaney, but honors must also come to Mary Philbin who fills a very difficult part with great success."

The Dublin Evening Herald, says: " 'The Phantom of the Opera' *is unquestionably the most amazing film that has ever been produced up to the present time. It is an astounding spectacular achievement and masterpiece of characterization.* Gaston Leroux story is very gripping and teems with incident, but the splendor of the scenes, the brilliancy of Lon Chaney's acting and that of the supporting cast render it a superb spectacle. This surely must be Lon Chaney's masterpiece. Mary Philbin plays the role of Christine Daae with vividness and tragedy. The Metropole orchestra accompanied the piece throughout with fidelity. From the earliest performance the cinema was thronged and every seat available taken."

The Dublin Evening Mail, which has a large circulation amongst the conservative class in the Irish Free State, says, "that the much beheralded superb spectacular film 'The Phantom of the Opera,' starring Lon Chaney, was screened to capacity houses at the Metropole Cinema, Dublin, last night. Lon Chaney is today one of the greatest, if not the greatest, of screen actors, and has essayed many roles and has been a success in them all. But his impersonation of the Opera Ghost in 'The Phantom of the Opera' is *easily his crowning achievement of his remarkable* screen career and places him in a niche all his own."

The Irish Independent, says: "Almost terrifying in its realism and grandeur was the production at the Metropole Cinema of Gaston Leroux's story of the side lights of Paris, 'The Phantom of the Opera.' The acting *throughout had an electrifying effect on the audience which was packed in every available space*, and the orchestral accompaniment was such that one seldom has the opportunity of enjoying. As to the general setting of this truly wonderful production, there is but one term of description—*wonderful.*"

Mr. E. Elliman, the enterprising manager of the Metropole, Dublin, wired to Mr. Bryson of European Motion Picture Co., Ltd., distributors of Universal Pictures in the United Kingdom, as follows:

"Terrific Opening Phantom of the Opera. Highly Pleased."

Universal Buys French Version Of "Miserables"

CARL LAEMMLE has purchased the rights for the United States, Canada, Great Britain and other territories, of the negative of "Les Miserables," recently produced in France. Probably the most famous of Victor Hugo's thrilling romances, "Les Miserables" will be the third of this great master's works being handled by Universal. Mr. Laemmle's tremendous success with "The Hunchback of Notre Dame," was followed first by his acquisition of the screen rights of "The Man Who Laughs," and now, by the distribution rights of "Les Miserables."

Continental authorities have appraised the current film version of "Les Miserables" as "one of the most valuable, outstanding productions of modern times," according to E. H. Goldstein, treasurer of Universal. The picture was produced by Les Films de France, a subsidiary of La Societe des Cineromans, under the direction of Henri Fescourt.

Sandra Milovanoff, the noted Russian stage and screen star, enacts the role of Fantine, while Gabriel Gabrio, one of the most brilliant of Continental artists, is cast as Jean Valjean. The production is notable for its massive sets, gripping action and dynamic action.

It is of interest that Albert Capellani, one of the first European directors to be brought to the United States, obtained his first American contract on the strength of his direction of the original French production of "Les Miserables" many years ago.

Universal Films Win Popularity In British Fleet

ALTHOUGH it is not generally known throughout the trade, Universal films are amongst the most popular in the British Navy, according to the European Motion Picture Co., distributors of Universal Pictures in the United Kingdom. For a very considerable time European has been supplying Universal productions to the many different battleships and other craft of the Senior Service which run their own cinemas and have received many most eulogistic letters from the officers and men who have been fortunate enough to witness programs arranged by this company. The Rev. Chaplain J. Bernard Pim in charge of the cinema on H. M. S. Resolution, for instance, writes that Universal "is growing in popularity in the Fleet."

Patrons Pulling Line Up of Accessories Prepared for Laugh Month

THE committee in charge of National Laugh Month for the distributors of Short Feature comedies have been extremely active in preparing accessories which will enable exhibitors to put over Laugh Month with a bang.

A broadside announcing the coming of January as Laugh Month has been mailed to every exhibitor in the United States and Canada. On the back of this broadside is given a list of all accessories prepared and available at the present time. Additional accessories will be ready within a few days and will be included in the press sheet which will be mailed to exhibitors during the coming week.

The Sweeney Lithograph Company of Belleville, N. J., have made up banners, pennants, and posters. By grouping all of these kindred accessories in one concern, the exhibitor may obtain the principal items with a minimum of effort. Special sketches have been prepared by the committee and each contains one or more laughing heads and the wording—"Come in and laff—LAFF—L A F F. January is National Laugh Month." The accent on the third LAFF in crescendo.

The banners will be 3 feet by 10 feet, printed in blue and yellow on canvas and will have 5 eyelets for hanging. These will be sold for $1.25 each. Pennants, 14 inches wide by 29 inches long will be printed in assorted colors, hemmed at the top with eyelets for hanging in the lobby or under the marquee. These will cost 12 cents each. One- and three-sheet posters are being done in two colors, a combination of blue and orange. The one-sheet head is from a special sketch by Michelson prepared especially for this piece of paper. The posters will cost 15 cents each for the one-sheet and 27 cents each for the three sheets.

National Screen Service, Inc., with offices in New York, Chicago, Los Angeles and San Francisco, have agreed to make up a special trailer for the Laugh Month Committee. They have gone further and offered to supply these trailers absolutely free of charge to all of their regular customers. All the customer has to do is to notify the Screen Service Booker that he wants the Laugh Month trailer and the exhibitor will then receive it as part of the regular service.

For exhibitors who are not Screen Service customers, the price of the trailer is one dollar, which includes postage and packing. This price is the printing cost as the trailer will be about 25 feet long.

Celluloid buttons about one inch in diameter are being made up by Bastian Brothers Company, Rochester, N. Y. Buttons will be shipped C. O. D. plus postage or express charges at the rate of 500 for $4.50, 1000 for $8.00, 2500 for $18.75 and $7.00 a thousand for 5000 or more.

The Excelsior Illustrating Company, 219 Sixth Avenue, New York, are making up the special Laugh Month slide from copy furnished by the committee. As slides are too small an item to permit bookkeeping, they have agreed to mail direct to the exhibitor on receipt of stamps, cash or money order at the rate of 15 cents per slide. This includes postage.

The window cards are being made up by Wintin Printing Company, of 405 Broome Street, New York City. These are printed in two colors on five ply post board and are being sold at 5 cents each. If exhibitors send cash with their orders for the window cards they will be sent to them prepaid. If the exhibitor wants them C. O. D. he will have to pay delivery and collection charges in addition to the cost of the cards.

Announcement has not yet been made regarding the handling of the cuts because the committee is daily adding to the number of cuts which will be available. Cuts will range in size from one inch square to four column sizes. Reproductions of the banners, posters and pennants will be available in cut form so that exhibitors may use them in advertising or throw-aways.

The press sheet will contain illustrations of all of the accessories, will have sample ads in sizes from one to four columns, endorsements from prominent people and publicity stories which exhibitors may use to send to local papers.

The committee in charge of National Laugh Month consists of Gordon S. White, Educational Film Exchanges, as chairman; P. A. Parsons, Pathe Exchange; Fred McConnell, Universal Pictures; Nat G. Rothstein, Film Booking Offices; Julian M. Solomon, Davis Distributing Division, secretary; Fred Quimby, Fox Film Corp.; W. E. Shallenberger, Arrow Pictures Corporation; and W. Ray Johnston, Rayart Pictures. The headquarters of the committee are located at 218 West 42nd Street, New York, and information or inquiries regarding the activities and the material available should be sent to the committee at that address.

"Indians Coming" Has Been Titled By Noted Writer

DON RYAN, well-known magazine writer and newspaper columnist, has joined the movies. He has been added to Universal City's staff of title writers, which includes Walter Anthony, Robert Hopkins and other well known title experts.

Ryan's first work for Universal was on Edward Sedgwick's Universal-Jewel, "The Indians Are Coming," an historical production based on the last stand of the redmen against the white invasion.

JOY WEEK AND LAUGH MONTH

Puffy In New York

By Fish.

Pity the poor fat man in the New York Subway—Charles Puffy, the famous fat comedian of Blue Bird Comedies, asked: "How much does the Sub-weigh?" He found out when he tried to ride in it. His answer is: "Two tons. Up-to'n and Down-to'n."

You'll see this a lot this month. It's the official emblem of Laugh Month.

Both by Butler.

Andy Gump Is Interviewed

"THEY found out I was funny when they engaged me to play the part of the Assistant District Attorney in a picture," reminisced Andy Gump—I mean Joe Murphy—as he stretched his six feet seven in an all too small armchair. "It was a serious story, and the part was supposed to be a serious part, but I ruined the entire scene and they had to do it all over again.

"Most people think that my creation of the part of Andy Gump for Universal is the first characterization I have made. As a matter of fact I am the original Mutt, in Mutt in Jeff. You see I know Bud Fisher very well, and when we were both in San Francisco we used to stop late at night for a glass of beer in Larry Dolan's place. Whether it was the beer or what, Bud began to draw my chinless profile and long neck on the tablecloth and then he said, 'Gosh, Murphy, what a character in a cartoon you would make if you had a little shrimp to set you off.' And that was the origin of the Mutt and Jeff cartoons.

"I did the Mutt and Jeff act in vaudeville with Bobby Vernon for a long time and it was through Bobby, who began to work for Mack Sennett, that I broke into pictures. My first job was as a comic juryman on a jury with Weber and Fields. I worked one day and at the end of the week I received a check for $40. That looked pretty good to me—and though I thought it was a mistake I made up my mind to say nothing. The next week I was called for two days and given another check for $40. Then I discovered that I was on the regular salary list without knowing it. From 1914 to 1915 I worked for Sennett with Gloria Swanson, Marie Prevost, Phyllis Haver and other well known beauties. After that I free lanced.

"Not only that, but I was make up man for Cecil de Mille for 'Manslaughter.' I made up the barbarians —and believe me when I got through with them, you would run at the sight of them, if you met them in a lonely spot.

"My best part is that of Andy Gump, however, because I feel I really am Andy. You see, I am built just like him—Adam's apple, chinlessness and all. It has been proved by scientific research that I have the longest neck in the United States, and the one most nearly resembling the ostrich in conformation. Then my dome is exactly like Andy's egg shell bob, and the only make-up I have to apply is Andy's little mustache. Recently when I visited New York I went down to the office of the Daily News where they make the Gump cartoons. You should have seen how they all stopped working and crowded around me. No one had to tell them who I was. Even the city editor forgot to look severe and laughed his head off. He sent a reporter over to the city hall with me to introduce me to the mayor, and they took pictures of me looking up at the tall buildings—stretching that long neck of mine. The next day I was walking down Broadway and a man came up to me and said, 'You're Andy Gump aren't you? Well, they've put your picture in the paper,' and he handed me the article with my picture.

"I took a walk one afternoon on a street where they were letting out school and they almost had a riot—all the kids blocking up the sidewalk and shrieking 'Andy! Andy Gump!' until a cop came up and wanted to know who had been killed.

"I am starting on my third series of Gump pictures for Universal and it seems just like being myself. Lots of people call me Andy anyway, and I guess if I don't look out I will become him all the time and stop being Joe Murphy altogether."

Mr. Murphy's measurements which deserve mention are his neck which is ten inches high, and he wears collars expressly made for him 6 inches high and size 14½. He wears a ten glove and a 12 shoe and is usually seen in the checked suit that Andy Gump made famous. It sets off admirably what are believed to be the longest and thinnest legs in captivity.

Andy receives one of the largest fan mails in moviedom, and last spring made a successful series of personal appearances all over the United States, much to the delight of not only the children but of their parents as well—and of all those who have followed the Gump comic strips in the Daily News, the Chicago Tribune and the 280 other papers which publish the most highly successful character ever invented by any cartoonist.

Cowboy Comedians Capture Screen

"DIRTY SHIRT" and "Magpie," two of the most lovable characters in modern short story fiction, are being immortalized on the screen, Universal Pictures Corporation having recently purchased the picture rights to twelve stories by W. C. Tuttle in which these out-of-luck cowpunchers are the heroes.

In presenting "Dirty Shirt" and "Magpie" Universal is following a policy of complying with the wishes of the public and also of presenting clean pictures. For some time past the studio has been deluged with letters from Saturday Evening Post readers who have been following Carl Laemmle's Column, asking him to put "Dirty Shirt" and "Magpie" on the screen. On Laemmle's order, Isadore Bernstein, supervisor of Western productions for Universal, got in touch with Tuttle, a personal friend and arrangements were completed for the purchase.

It was the author's idea to put his two characters into one big production, but Bernstein convinced him that the better way to reach the great majority of people would be to film the stories in a series of two reelers. Tuttle assented, the result being that the stories are being made into a series of two reel plays.

"Dirty Shirt" and "Magpie" are two rolling stones, kindly, clean of heart and moral. They are always getting into mischief and trouble as a result of their desire to do good and help others. Though Western in character the plays are entirely different from the usual run of such pictures.

In selecting the players to impersonate "Dirty Shirt" and "Magpie" Universal also followed an old custom in that it promoted to stardom from its own ranks two men who have rendered valiant service. They are Ben Corbett, "Smiling Ben" he is called, and Gilbert Holmes, better known as "Pee-Wee" Holmes. Both are former cowpunchers and have often been seen in various Universal Western productions as members of Universal's band of Ranch Riders.

"The COHENS and KELLYS"

"Better Yat They Should Choke!"

Presented by CARL LAEMMLE in association with Faultless Pictures Corp., E. M. Ascher, Pres.

A
Harrry Pollard
Production

A Universal Picture

"Sweet Roo-o-si-ee O'Gra-a-dy"

Directed by Harry Pollard at his best!

From the great stage play by Aaron Hoffman with an all-star comedy cast featuring

GEORGE SIDNEY
CHARLIE MURRAY
VERA GORDON

COMING: *to start the Great American Laugh Revival —*

The Laugh Champions of the World!

On the Screen at last!

THE two greatest screen fires ever filmed—in one picture! Anybody that runs to a fire . . . everybody . . . will stand up and applaud this titanic fire melodrama! Hot Stuff For Your Box-Office!

The Daddy of all FIRE PICTURES

The STILL ALARM

with WILLIAM RUSSELL and HELENE CHADWICK

and a brilliant cast, including Richard Travers, John T. Murray, Edward Hearn, Edna Marian and Dot Farley. Adapted by Harvey O. Higgins from the famous Broadway favorite by Joseph Arthur and A. C. Wheeler.

An EDWARD LAEMMLE Production

Century Releases Special Comedy

"Red Riding Hood," Two-Reeler with Peter the Great and Baby Peggy, Reaches the Screen in Time for Holiday Bookings—Adapted from Famous Child's Story.

A TWO-REEL Century Comedy Special was released this week as an addition to the regular Century schedule. It is "Red Riding Hood," an amusing and interesting picture adapted from the famous children's story.

Peter the Great, the popular dog star, is featured in this two-reeler in the role of the Wolf, and Baby Peggy in the role of Little Red Riding Hood. The picture is an ideal holiday subject and has been scheduled for release through Universal Exchanges in time to be set for presentation during Universal Joy Week, the holiday period of Short Subject and novelty programs.

The Century Film Corporation, producers of "Red Riding Hood" announce this picture as the only special in view during the current year's output. It has been previewed and highly commended by committees of various organizations interested in films for children and for holiday presentation.

The story of Little Red Riding Hood has been closely adhered to, and a number of fill-in sequences have been built up that add greatly to the picture value of this offering. There is considerable humor in the picture as well as the dramatic action that marks the child's story so vividly.

In support of Baby Peggy and Peter the Great are to be seen Louise Lorraine, as Red Riding Hood's mother, Johnny Fox as one of the little girl's sweethearts, and Arthur Trimble, now nationally famous as the Buster Brown of Century Comedies, as another youthful admirer.

The picture has been artistically made and a portion of it is hand-colored, especially certain scenes in which Baby Peggy appears in her red riding hood.

"Oh, what big white teeth you have, grandma!"—Baby Peggy in "Little Red Riding Hood" comes in contact with Peter the Great's bone crunchers.

The Universal sales department reports that many calls have come for this picture from exhibitors who have read the pre-view reports on it. It is expected to be one of the holiday season's best sellers.

Movie Monthly Editor Interviews Wanda Wiley

WHEN Wanda Wiley, the Century star, was in New York last summer on her first visit East, she met Walter Haviland of Movie Monthly, who wrote this little story about her:

"Wanda Wiley is a delicious little person who's keeping the public thrilled right now to the tune of a two-reel comedy a month, and who seems likely to step up to the front of the parade before you realize what's happened.

"She was telling me the other day about her stunts. When she broke into the game, barely a year and a half ago, she was given a boxing scene which required her to suffer a prompt and inglorious knock-out. Wanda took her tap on the chin, but in falling she added some funny business which set everybody to laughing.

The director cast her for other and odder gymnastics. These developed in no time into the hair-raising risks for which she has a positive genius.

"She is never scared, and doesn't know how she gets away with things that would destroy the nerve of a husky man. She balances her body correctly by instinct and that's all there is to it, she says.

"An enormously long ladder, bobbing from the end of a truck, was supposed to scoop her up from the street in a comedy bit. She was then to stand erect and be ridden madly around a corner. Two boys, who attempted it one after the other as understudies, were badly injured. The director was worried. But Wanda just knew she could do it—and did.

"She's been hurt only once. On a motor-cycle running wild, she slipped down to the small of her back and let go with both hands. The stunt was successful the first time, but the second she was hurled off. A derby hat she was wearing probably saved her from breaking her skull."

Mr. Haviland's interest in Miss Wiley was aroused by the exceptional traffic dodging demonstration which she put on at New York's busiest street intersection as a boost for a big New York charity show.

Carl Laemmle "Find" Loaned To Century

MATTY KEMP, who has been playing bits at Universal for the last four months has suddenly found himself started along the road to screen fame. Kemp, who is only 19, has been loaned to Century Comedies for a series of pictures in which he will play the male lead. In his first picture Kemp will impersonate a newspaper reporter and will play opposite Wanda Wiley. In the second Kemp will play opposite Edna Marian.

Kemp is a protege of Carl Laemmle and is under a five year contract with Universal.

British Showman Win Prizes

THE first Serial Exploitation Contest, initiated by James V. Bryson, managing director of European Motion Picture Co., London, proved such a success in England that a Second Universal Serial Exploitation scheme was launched, which is proving as great an incentive to exhibitors to go all out on Universal Serials as the first.

Robert Harris Etchells, manager of the Select Kinema House, Chelmsford, recently won first prize for exploiting "The Fighting Ranger." He printed 2,000 blotters, which he distributed through the letter-boxes in the town, seven days prior to showing Episode 1. A street parade of a boy dressed as a cowboy on horseback also elicited great interest. A firm believer in "children's chatter," Mr. Etchells organized a children's matinee and booked "a turn" with a lariat display. Slides, posters, and newspaper advertising completed his exploitation program, and resulted in big houses during the showing of the first and succeeding episodes.

C. Chariton, the New Gaiety Cinema, East Twickenham, has been awarded second prize for the serial, "Samson of the Circus" ("The Great Circus Mystery.") Mr. Chariton sent out tickets to ten different schools in his locality with the following letter:

Dear Sir, or Madam: We have great pleasure in enclosing herewith free tickets which we would ask you to be so kind as to distribute amongst your pupils at your own discretion.

The film we invite these children to see is one of the most entertaining pictures ever produced up to date. "Samson of the Circus" contains all the greatness of a Christmas fair—and this kind of entertainment is most enjoyable. We trust you will award these to your most talented pupils, and at the same time we would ask you to be good enough to advise your children to see "Samson of the Circus."

We would esteem it a favour if we could record your personal visit.

Yours faithfully,

(Signed) C. Chariton.

This proved a great draw as the children by word-of-mouth advertisement gave valuable assistance in packing the house.

Another little street stunt illustrated here was a boy dressed as a clown leading a donkey with a large showcard "'Samson of the Circus' at Teddington." This clown paraded the town with a bell, which he rang as he went along.

Michael Pearson, of the Queens Cinema, Birkenhead, who has been awarded the third prize in the Universal Serial Exploitation Contest, went in for several very effective showcards which he displayed in all the big shop windows and in the railway carriages of the underground railways.

Special little picture-books with illustrations of most of the scenes in "Samson of the Circus" were handed to all the children in the audience on the Saturday previous to the Monday on which the picture opened.

Lobby dressings, posters and motor-car displays made up the remainder of his campaign and Mr. Pearson reports enthusiastically that this serial is now playing to packed houses.

Street stunt used by C. Chariton of the New Gaiety Cinema, East Twickenham, England, for "Samson of the Circus" ("The Great Circus Mystery"). The clown rang the bell which he holds in his hand continuously while parading about the street.

FURTHER prize winners in the Universal Serial Exploitation Contest include G. H. Booth, of the Electra Picture Lounge, Jubilee Terrace, Leeds, who won the first prize of £10 one week for his exploitation work on "Samson of the Circus." Mr. Booth used local hoarding extensively with 12-sheets, 6-sheets, and quads. A striking display on the front helped considerably as it was designed specially for a children's school in the same street, and as a result received a considerable amount of word-of-mouth publicity from the children. Colored and written slides were shown at every performance weeks before the screening of the first episode.

"'Samson of the Circus' did well with us," is Mr. Booth's comment.

G. Sutton, of the Imperial Playhouse, Bolton, was the winner of the second prize of £5. In addition to extensive poster and throwaway advertising, Mr. Sutton covered the entire front of his house with striking banners, the whole resulting in big business during the running of the opening episodes.

Third prize of £2.10.0d was awarded F. Price, manager of the Palladium, Price Street, Birkenhead. Amongst his schemes was a forceful throwaway running as follows:

Palladium, Price Street,
Birkenhead.

Dear Friends: You have seen "The Iron Man" and you liked it, you have also seen "The Riddle Rider," and thought it was great, but you must come to your favorite Cinema and see me. I am "The Fighting Ranger," Universal's best serial. I am full of thrills and spills made purposely for you.

Yours thrillingly,

"The Fighting Ranger.

Don't forget—I start this week.

THAT British exhibitors are showmen equal to any in the world was proved during the first Serial Exploitation Contest inaugurated by the European Motion Picture Co. The second contest is serving to strengthen that fact more and more.

Four different weeks' winners are mentioned on these two pages, with the outstanding exploitation activity of each described. The men who have won these prizes have not only won cash prizes—

In Serial Exploitation Contest

which are never hard to take — but they have added new patrons to their houses and made better friends of their old ones. Exploitation pays — whether there is a prize attached or not.

G. H. Bolam, Empress Theatre, Gateshead, Eng.

G. H. Bolam, of the Empress Theatre, Gateshead, who played "Wolves of the North," stated that "this serial has been going very well, and greatly increased receipts, notwithstanding the very fine weather we have had, which has been against good busienss."

Mr. Bolam, in addition to distributing 10,000 handbills two weeks before showing the first episode, put out streamers around the veranda. On the panels of the front door he had two posters especially painted with a scene of the frozen north with a wolf, painted on each. Also for the children's matinees he gave away ten shillings in prizes to children writing the best story of each episode. This proved a huge success, many of the stories being quite amusing.

Mr. Bolam, who is a Welshman by birth, has had considerable experience in theatre management. In his earlier days he went to sea for eighteen months, and during the War served two and a half years in the army. He comes of a family well known in theatrical enterprises, his late father having been owner of a number of theatres.

Another prize winner was Oliver T. Haines, of the Palace Cinema, Oxford, who exploited "The Fast Express." This exhibitor tied-up with the Oxford Motor Bus Co. and a window show of a model engine at the Great Western Railway office. In addition a comprehensive campaign included press advertising, handbills, boardmen, posters, and lobby dressing. The result was a record attendance to see the first episode, which continued throughout succeeding episodes.

Mr. Haines entered the entertainment business at the age of sixteen with a road company, as an exhibition boxer. After touring Great Britain and the Continent, Haines went in for pictures—then in their infancy—rising until he became Control Manager of a circuit of eighteen cinemas.

The War intervened and he had to throw up his connection. On his return he became manager of the Carlton Cinema, Swansea, afterwards going to P. C. T., later being transferred to his present post. This record, Mr. Haines says, "gives me the right to call myself a picture man, as I have grown up with them, and amongst them for over twenty years, and during that time have watched and marveled at the wonderful improvement."

PRIZEWINNERS in the tenth week of the Second Exploitation Contest on Universal Serials included E. Fletcher, of the Empress, Cinema, Chapelen-le-Frith, who took the first prize with his work on "Samson of the Circus." Mr. Fletcher issued thousands of throwaways announcing a competition having to do with the weight, chest measurements, etc., of "Bonomo, the World's Strongest Man." The winner of this competition had his name published on the screen and the best seat in the house was reserved for him during the run of this great 15-episode Adventure Picture.

Mr. Fletcher reports great enthusiasm for this picture and bumper houses throughout its entire run.

F. Byrne of the Glynn Cinema, who won second prize in this week of the Contest, originated a contest which attracted much attention amongst the children who patronized his house. It started off "Samson of the Circus" in a big way.

The third prizewinner was George T. Baird, manager of the Crown Cinema, Wortley, Leeds. He showed a trailer of "Samson of the Circus" the week preceding the opening, and then made an announcement to the audience that this great serial would start the following Monday. When the program was finished, each child who attended was given a day-bill. Later posters and cut-outs were blazoned all over the outside of the house and in the vestibule. The latter aroused a great deal of attention amongst local patrons and also amongst the thousands of people who attended the Leeds United vs. Huddersfield football match.

Oliver T. Haines, Palace Cinema, Oxford, Eng.

More prize winners will be announced in future issues of the Weekly.

—oOo—

Prize Winners Thank European For Contest Checks

THE following letters are merely a sample of the many similar ones received by the European Motion Picture Co., London, concerning the two Universal Serial Exploitation Contests which they have sponsored:

"J. V. Bryson, Esq.

"Dear Sir: I beg to thank you for yours of the 29th ult. enclosing cheque value £10.0.0.

"I am pleased to know that my efforts in exploiting 'The Fighting Ranger' have merited your award, also I am glad to inform you that the time and labour spent on putting it over has been repaid by the eagerness of serial patrons on the Thursday nights, and the children on Saturday afternoons. Despite strong opposition my takings have kept very steady during the run of this serial.

"Thanking you and your staff for many kindnesses, I beg to remain,

"Yours faithfully,

(Signed) "R. H. Etchells,

"Select Kinema, Chelmsford, Eng."

"J. V. Bryson, Esq.

"Dear Sir: Many thanks for your cheque. Yours is a wonderful firm, for you provide me with a rattling good serial and pay me for advertising it.

"Yours faithfully,

(Signed) "T. M. Pearson,

"The Bedford Cinemas, Ltd.,

"England."

International News First With Football Pictures

INTERNATIONAL NEWSREEL, following its policy of covering all important football games, scored remarkable beats in Chicago and the New England territory on the Harvard-Yale game; in Columbus and Chicago on the Ohio-Illinois game at Columbus; and on the Pacific coast in the Stanford-California game.

In Boston, a special was issued immediately after the game on Saturday afternoon and extra length prints were delivered to the Metropolitan, Modern, Beacon, Strand and other theatres at 6 o'clock Saturday evening. Within the next half hour, the pictures of the game were on the screen at the Metropolitan, Modern, Beacon and Strand.

Manager Lazarus, of the Metropolitan, the largest theatre in New England, which uses International Newsreel exclusively, showed the football game pictures at 6:30 o'clock and complimented International Newsreel in glowing terms on being the first in New England to show pictures of the game.

The management of the Modern, Beacon and Strand also telegraphed their congratulations.

The game was shown on the screens by International Newsreel in cities adjacent to Boston, on Saturday evening.

International Newsreel was also first on the screen at the first show on Sunday afternoon in New Haven and other cities in Connecticut, prints arriving for all of the theatres in New Haven at 1 o'clock on Sunday.

All of the prints for Boston and the New England territory were made in International Newsreel's laboratory in Boston, and remarkable speed was made in developing and printing the films.

A special staff of International Newsreel cameramen and laboratorymen was sent to Columbus to cover the Illinois-Ohio State game, in which "Red" Grange made his last collegiate appearance. Prints of this important game were made in Columbus for the theatres in that city and in Cincinnati. The films were shown in the Majestic and other theatres in Columbus at 7 o'clock on Saturday evening.

Duplicate negative was rushed to Chicago, where prints were made and delivered to all first-run theatres in Chicago for the first show on Sunday afternoon.

In San Francisco, pictures of the Stanford-California game were shown on Saturday night and in Los Angeles on Sunday afternoon. In each city International Newsreel was first on the screen with pictures of the football games.

Comedy Night, Increases Receipts 'Way Over Average

EXHIBITORS planning to celebrate Joy Week and National Laugh Month should read the following letter, and rejoice. Those who haven't yet made up their minds on the value of all-comedy programs, should also read it—and prepare to join the prosperity parade.

Universal Film Exchanges, Inc.,
Cincinnati, Ohio.

Gentlemen:

In reply to your request for a letter on Comedy Night, I want to tell you that we are running four 2-reel comedies—one a serial one a 2-reel Western and two cartoons which have built my business up on that night to three times the ordinary amount. Instead of an attendance of forty people, as is usual, on Comedy Nights I am showing to two and three hundred. On such nights I frequently overhear people saying how they enjoy the pictures at the Port William Theatre.

I advise any exhibitor to run nothing but comedies on one night in the week. This will bring life into the theatre.

Yours very truly,
PORT WILLIAM THEARTE,
Carrolton, Ky.

Newsreel Gives "Super" Service On Ship Disaster

THE International Newsreel executives are elated over the special service that they were able to give to exhibitors on the burning of the Clyde Liner Lenape, which was beached near Lewes, Del., while enroute from New York to Florida, and from which 367 passengers and crew were rescued amid dramatic scenes.

When the first news of the fire reached New York, during the night of the 16th-17th, International chartered two aeroplanes, one a seaplane, and rushed cameramen to the scene. They arrived in time to take pictures of the burning steamer and of the rescues, as soon as the sun came up and shed enough light for picture taking. The planes then flew back to New York.

Still pictures of the disaster were first published in New York in the Evening Journal, which is served by International Newsreel. They appeared on the streets 3 P. M. Tuesday. Other stills were rushed to other points in the United States and certain selected stills were "telegraphed" to Chicago and other big cities.

The motion pictures were ready for Wednesday showing on Broadway and prints were being rushed to all sections of the country at the same time.

Ariel Varges, one of International Newsreel's ace cameramen, is now in China. He recently returned to Shanghai from Canton where he secured thrilling pictures of the territory under Red rule, which are now being released. In the above photograph, Varges is shown with his personal bodyguard, placed at his disposal by General Wu, director of Public Safety.

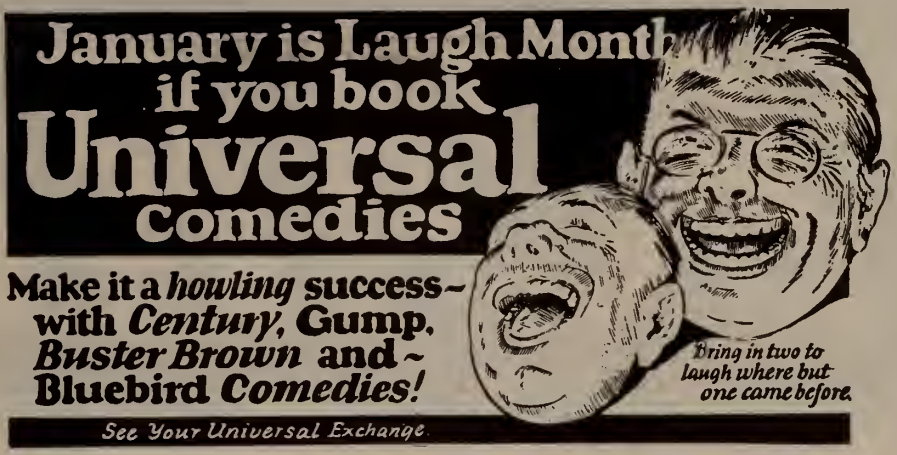
Beg Your Pardon

OCCASIONALLY even the Weekly makes mistakes. However, we are sorry for them and we say so. In a recent issue, through inadvertence, it was stated among other product included in the Complete Service Plan that "The Gumps" were included. They are not. "The Gumps" are made by Samuel Van Ronkel in association with Mr. Laemmle and at some future time they may be included in the Complete Service Plan, but they are not at present.

"The Lucky Six"

Packed with thrills—
* * *
Action—pep—
* * *
Ride 'em cowboy.
* * *
Watch your step.
* * *
Showmanship and
* * *
Stirring scenes—
* * *
Love and laughter—
* * *
Every means
* * *
To shock the nerves
* * *
And please the eye—
* * *
Jungle fights
* * *
And death's defy—
* * *
Airplanes—shipwrecks—
* * *
Breathless leaps—
* * *
Submarines down
* * *
In the deeps.
* * *
Belching guns
* * *
And clanking swords—
* * *
Cow stampedes—
* * *
Careening Fords—
* * *
Dastard villains—
* * *
Heroes brave,
* * *
Grizzly bears
* * *
That need a shave,
* * *
Lovely women
* * *
Naughty boys
* * *
LUCKY SIX
* * *
Have all these joys.
* * *
Punch and action
* * *
Zip and zest
* * *
ADVENTURE SERIALS
* * *
Are the best.

—*Milton Silver.*



Andy Gump Worked Harder On His Vacation Than On Lot

JOE MURPHY, the Andy Gump of motion pictures, has learned that fame is sometimes a nuisance.

Murphy and his wife planned a short vacation between pictures. They wanted to get where Andy Gump had never been heard of. They selected a motor trip to the Grand Canyon. Crossing the Arizona Desert, Murphy had a blowout. A passing motorist stopped and offered assistance. Then it happened.

"Why you must be Andy Gump of the movies," said he of the helping hand.

Murphy was forced to admit the charge. Out came the inevitable camera and Murphy, the vacationist, was forced to pose.

Walking along the rim of the Canyon, Murphy was again recognized. He protested that he was no one of importance. The tourist with the camera was not to be denied.

"Your're Andy Gump," she said, and again Murphy posed. Murphy and his wife visited one of the Hopi Indian villages. No, Andy was not made a chief, but the young bucks recognized him and he was forced to pose with a chief.

Murphy is now back at Universal.

"They can commence shooting whenever they wish," he said, "My vacation was all shot.'

Oil Well Location Cures Comedian Of Stock Buying

NEELY EDWARDS, Universal comedy star, was thinking recently of buying a large assortment of oil stock, printed on fine looking paper, and worth owning according to market reports. He felt quite confident about it.

Then his "location luck" took him to an oil well for a day's hard work before the camera. Slipping in the black ooze and banging shins against timbers and tools, Edwards learned a lot of facts about the oil game that were guiltless of gilt. The reaction was vigorous.

He went out the next day and bought a Hollywood bungalow site to add to his real estate collection, and the oil stock salesman had to make a "can't sell" notation in his note book.

Neely Edwards has contributed one comedy to Laugh Month, "The Honey-Moon Hotel," and another to Universal Joy Week, "Happy Go Lucky." The latter is the hilarious attempt of an aggressive traveling salesman to meet a flirt-proof vamp and win a wager.

MADE FOR THE FINEST THEATRES EVERYWHERE!

THEY didn't want to see it—that hard-boiled Jewel Department. But they finally came in and sat through a solid hour of "The Scarlet Streak." Then the roof shivered. They all shouted at once: "Marvelous! Wonderful! Great! A double wow-wow! Give it to us! Make it a Jewel" they begged. "Nothing doing," was the answer, "it's scheduled as a serial, and as a serial it stays." They begged, they pleaded, threatened. They said we were losing a fortune to sell it at serial prices. It hurt to refuse them. But we stick to our word. It has everything you pray for—everything audiences dream about. Suspense, romance, novelty, action, and thrills upon thrills in wild profusion. It's a gold mine, a mint, a Bonanza, treasure chest, all rolled up into one and multiplied by ten—really the first great first-run serial.

One of Universal's "Lucky

STREAK

MARKING A PEAK IN SERIAL PRODUCTION!

"Looks Like a Big Thing—An Exceedingly Fine Serial"
—Exhibitors' Trade Review.

"Should Prove a Ten-Strike—One of the Best Universal Ever Made"
—Moving Picture World.

"Live Wire Serial—Should Please Any Audience"
—Motion Pictures Today.

REAT FIRST RUN SERIAL!

Starring

JACK DAUGHERTY

and including Lola Todd, Al Smith and Virginia Ainsworth.
Directed by HENRY McRAE

Six "Adventure Serials!

WATCH *for*

December

EXHIBITORS T

On Universal's Gr

The SCARLE

MONEY-MAKING IDEAS FOR PUTTING IT OVER... TIE-UPS GALORE, BALLYHOOS APLENTY . . . SMASHING . . . UNUSUAL!

What a Whale of a Camp

NOW BOOKING AT YOU

ıe Big 16 Page Exploitation
Tie-up Section In the

2 issue of

RADE REVIEW

ıt First Run Serial

T STREAK

ALL THIS IN ADDITION TO UNIVERSAL'S OWN GREAT PRESS SHEET INCLUDING POWERFUL AD CUTS and PRESS STORIES.

ıgn to Put a Picture Over!

UNIVERSAL EXCHANGE

Hosiery Company Puts Out Buster Brown Tie-Up Cards

Ten Thousand Hosiery Dealers Supplied with Displays and Urged to Co-operate with Local Exhibitors.

A NATIONAL tie-up of excellent value has been arranged for the Buster Brown Century Comedies in connection with Buster Brown Hosiery, a popular brand of stockings for men, women and children. As a result of the arrangement, which was made by Joe Weil, Director of Exploitation for Universal, which released the Buster Brown Comedies, Amory Brown Co., of Boston, the Buster Brown hosiery company, is putting out attractive window-display material for its 10,000 merchant distributors, throughout the country.

The display includes an attractive counter-stand or window stand, seven by thirteen inches, printed in attractive colors, with raised cut-out figurettes of Arthur Trimble as Buster Brown, Doreen Turner as Mary Jane, and Pete the dog comedian as Tige. The stand calls attention to the fact that the Buster Brown comedies are to be seen at the local moving picture theatres.

There also is a window paster fourteen by nineteen inches, which bears three pictures of Arthur Trimble as Buster Brown and the other leading characters in the Buster Brown comedies. The pictures are a demonstration of the strength of the hosiery.

This tie-up is of especial note as it is the first tie-up ever made by the hosiery company, a staid firm, which has at last come around to see the value of motion picture cooperation. This company, in distributing its window material, is urging its merchant distributors to cooperate with local exhibitors showing the Buster Brown Comedies.

Abe Stern of the Century Film Corporation, producers of the Buster Brown comedies, has made arrangements with all Universal Exchanges so that exhibitors may supplement the hosiery company's window displays with other stills of Buster Brown, as well as with additional accessory material. The Universal exploiteers have received instructions to cooperate to the fullest extent in aiding exhibitors with Buster Brown exploitation.

A window paster on Buster Brown Hosiery which represents 100 per cent cooperation between the manufacturer and the Century Film Corporation. Arthur Trimble, Century's child star, and Pete, the dog comedian, illustrated the company's trade mark.

Counter and window card put out by the maker of Buster Brown Hosiery. The raised cut-out figures are from a photograph of the actual screen characters.

"U" Exploiteer Lines Up Schools For Chapterplays

A. J. SHARICK, who exploits Universal pictures in the Cleveland territory, believes in lining up the schools on serials. When laying out the campaign for "The Fighting Ranger" for the Capitol Theatre in Delphos, Ohio, he sent letters to all the schools outlining the educational policy of Universal Pictures generally and putting emphasis on the special children's entertainment as manifested in Universal serials, and arranged for a "Fighting Ranger" matinee on Monday afternoon immediately after school.

The formation of an Adventure Club, the stunt which he has found so successful in campaigns in other towns, was also carried out. The theatre put on a special school matinee before the serial was scheduled to start which packed the house with children. Sharick talked to the kids, explaining the Adventure Club plan, and then had them sign slips with their names, addresses and ages. These were left at the box office, and each boy as he handed in his slip was presented with one of the "Fighting Ranger" booklets put out by Universal. This gave the theatre an excellent mailing list. A slide about the club and an ad in the paper with a place for the boys to sign was also used.

"Ace of Spades" Window Trim Proves Effective

A WINDOW display in a vacant store adjacent to the Olympia Theatre in Cleveland, Ohio, attracted much attention to the opening of the "Ace of Spades," a new Universal chapter-play, at this house. It was trimmed by A. J. Sharick, the exploiteer in Universal's Cleveland Exchange, and cost very little.

Sharick covered the floor of the window with bright green crepe paper and made a drape of the same for the top. He also covered the light bulbs with green paper shades. Then he purchased a pack of playing cards and made a big horseshoe of the cards on the window glass. In the centre of the horseshoe was the ace of spades; at the right he laid out a full house and at the left a royal flush.

From the back of each card a bright orange baby ribbon streamer was dropped to a large ace of spade which served as Sharick's centrepiece. Mounted blacks and whites and several 11x14's finished the trim.

At the right: Two of the cut-out figures of Buster Brown and Tige stationed beside the box-office at Warners' Theatre, 52nd and Broadway, New York, when the Buster Brown series made their first-run Broadway début.

Warners' Theatre, Broadway, New York, realizing that they had a powerful drawing card in the Buster Brown series, exploited the first of these comedies like a feature, using a tie-up with a candy company.

Iowan Improves House During Business Slump

SOME exhibitors when business is poor are like the New England druggist, who cut out his electric lights and his telephone when hard times hit the town, with the result that he never survived. A great many exhibitors believe that when things tighten up in their town their best medium is to cut expenses by putting in cheap pictures and cutting down on every expense, mostly on advertising, but W. P. Grossman of the Palace Theatre, Nevada, Ia., looks at this in an entirely different light.

When things sort of tightened up a short period ago in Nevada, Mr. Grossman who is known as one of the real boosters of the town, immediately grasped the opportunity to enlarge, improve, re-decorate and make other worth-while alterations for the betterment of his theatre which would mean more business in the future. The result is that Grossman has increased his seating capacity a little better than 150 seats, has re-decorated and re-wired the theatre so that it will compare favorably with many of the larger theatres in some of the larger cities, and to top it all off he installed a $10,000 organ that will make many friends for the Palace Theatre.

The next thing that Mr. Grossman did was to look around to get the best pictures that he could possibly secure, and after several days applied to screening, decided that "The Phantom of the Opera," was the real picture to open his new theatre. Therefore the Universal masterpiece will be shown to the people of Nevada for four days starting December 10th, and that pipe organ will be paid for in no time.

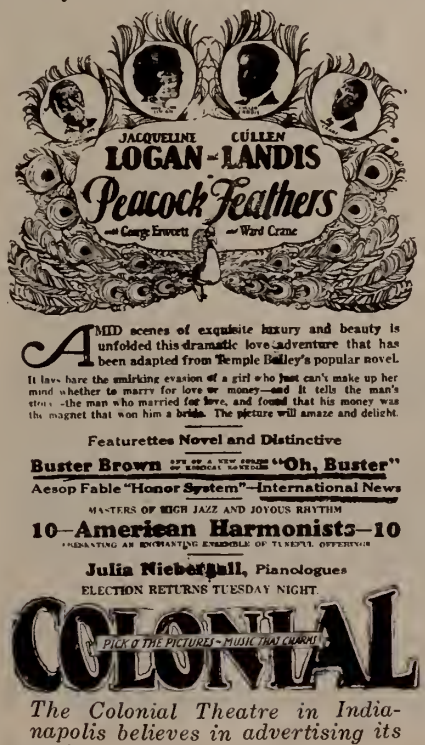
Buster Brown Exploited By Broadway Theatre

BUSTER BROWN is tasting Broadway fame. Not only have all his comedies been booked for Warners' Theatre, the beautiful first-run house at 52nd Street and the Great White Way, but he is being exploited just like a feature attraction.

A tie-up was effected between the Chase Candy Company, makers of Domino Mints, and the popular Century comedies. The candy company's calliope with the signs reading, "Eat Domino Mints—See Buster Brown, Mary Jane, and Tige at Warners' Theatre—You'll Enjoy Both—A Century Comedy" on the back and both sides rolled along Manhattan's busy streets for three days, dispensing music and occasionally mints. The mints were handed out by an attractive Miss dressed in a clown suit decorated with enlarged dominoes.

On either side of the ticket office 2- and 3-sheet cut-outs of Buster and Tige were set up to turn passers-by into passers-in. In the lobby another one of these was used, and the week previous to the showing, the strip Buster Brown herald prepared by Universal was distributed with the house organ announcing the coming attraction.

Andy Sharick made an arrangement with the superintendent of schools of Findlay, Ohio, whereby the showing of the "Ace of Spades" at the Marvin Theatre was announced in all schoolrooms and passes were given to the best pupils in each grade. Another tie-up he put through for George Dupuis was a school children's matinee sponsored by the Republican Gazette. The children were the guests of the Republican newsies.



The Colonial Theatre in Indianapolis believes in advertising its entire show—Buster Brown comedy, International Newsreel, and presentation artists, as well as the feature, Universal's "Peacock Feathers."

Texas Steers

NED Pedigo and J. L. Carr are now partners in the Pollard Theatre at Guthrie, Okla. Each owns 50 per cent. interest in the house.

* * *

ED BRADY, exhibitor at San Benito for many years, and Paco Betancourt are going to build a new theatre at Brownsville, Texas. Construction will start right away, and the house will be modern in every respect. It is reported that they expect to spend about $15,000 on the building alone, exclusive of equipment.

* * *

MRS. C. H. GILLIAM, of Tishomingo, Okla., sold her Empress Theatre to T. Miller Davidge and Fred T. Gresham, of Durant, Okla., recently. Messrs. Gresham and Davidge are experienced exhibitors, and Tishhomingo is looking forward to some good entertainment.

* * *

MR. LUNA, manager of the Luna Theatre, Wagner, Okla., announces the installation of a new pipe organ in his house.

* * *

WORD has been received that Hiram Dukin has started work on his $75,000 theatre at Cushing, Okla. Mr. Dukin expects to make his new house one of the most attractive in the Southwest.

* * *

MR. LUKACHIE, manager of the Hauber Theatre, Camden, Ark., has made extensive alterations on his house. Besides the improved exterior, he has made the interior very attractive with tasteful decorations.

ARMISTICE DAY was a big day in Enid, Okla., for more than one reason. Jack Johnson opened his new Melba Theatre, and there was quite a day of celebration, and if the opening day is indicative of Mr. Johnson's future success, everything is "Jake" for him. All children were admitted free, and they came from the hedges and highways. Those who looked on were reminded of "The Pied Piper." By 8 o'clock that evening 1,380 adults had paid their admission and entered. Everywhere there was an air of celebration, from the baskets of flowers lining the lobby, which were presented to the theatre, to the visiting film executives who came from Oklahoma City. Among those present were: Wallace Walthall, brother of Henry B. Walthall, the actor; Roy Avery, manager of the Progress Film Corporation; Sam Benjamin, manager of F. B. O.; W. P. Moran, manager of Universal Film Exchanges; Max Brock of the Producers Distributing Company, and many others. Mr. Johnson filmed a Western feature, starring Hoot Gibson, a Universal production for his opening.

* * *

THE Dorbandt Bros., well-known exhibitors in Texas will open their new house at Athens, Texas, within a very short time. They have recently purchased a Complete Service Contract for the new house.

* * *

HELEN'S Playhouse, the new theatre at Clarksville, Texas, was opened on Thanksgiving. The owner, W. R. Hurst, was a former film salesman.

* * *

J. O. FORD, a local film salesman, announces the arrival of a dainty baby girl at his home last week. Texas Steers congratulates Mr. and Mrs. Ford, and wishes the little one much happiness.

—*Jack Meredith.*

These Buffalo-Albany People

THE debonair Reginald Denny went straight to the hearts of Syracuse, N. Y., flappers and the few other people there. His "California Straight Ahead" is doing a little S. R. O. business of its own at Keith's Theatre-Palace.

* * *

NATE ROBBINS, venerable head of the Robbins Enterprises, was heard to mutter a low, joyous "WOW" in the ear of U. Albany Manager Bissell, as he watched the "Phantom"-seeking throngs besiege his De Luxe Theatre, Utica, N. Y. Lon Chaney and company played capacity until it became pleasantly monotonous.

* * *

SPEAKING of the Utica "Phantom" run, this business of slinging exploitation would be the proverbial velvet carpets and regal splendor if all were as easy to work with as Fred Hathaway, Robbins advertising director. Fred knows his business from A to Z in all languages, besides being as accommodating as is humanly possible.

* * *

"SCHINE PEP" recently made its appearance as a product of the fertile mind of "Hal" Coy, the upstate New York Schine Circuit's publicity chieftain. The clever little periodical carried an interesting announcement in its initial issue that Myer Schine, official of the wheel, has just taken unto himself a wife. "Selah," as Ali Hartman would say (meaning in this case "congratulations"). —*"Het" Manheim.*

———oOo———

THIRD ANNUAL JOY WEEK TO STIMULATE BUSINESS

(*Continued from Page* 13)

Bluebird Comedies, and Edna Marian, Century star, munching Loose-Wiles Co.'s Sunshine Fig Bars. Josie Sedgwick, Mustang Western star, is portrayed with Venida Hair Nets, and also eating a Cake-Eater Candy Bar. Arthur Lake, Sweet Sixteen Comedies star, with Olive Hasbrouck and Eddie Clayton, has posed for a series of Nash automobile stills, now in the hands of motor dealers.

So successful has Universal found these tie-up stills, it is constantly adding to the list, and new co-operative projects are being effected weekly. If the exhibitor will but take advantage of the A-1 accessories, he can lengthen Joy Week into Laugh Month and Laugh Month into Prosperity Year.

Ali Hartman's Film Fables From Big u

A trumpet call of another triumph of "The Phantom of the Opera" was announced this day. At a great gathering of dancing maidens, their followers and the public at an Arabian Night's Dancing Festival at the Roseland, the most popular dance palace on that street known as Broadway, the impersonator of "The Phantom" was awarded a $200 prize for the most original costume. The judges of this contest were well-known personages in our land, Mr. Ernest Siekle, illustrator of McFadden Publications; Randall Rogers, of Paramount Motion Picture School; Betty Richmond, of Captain Jinks Company; Miss Fay Lamphier, Miss America of Atlantic City, and Vincent Lopez, the noted band leader. (We get there everytime.) Selah!

* * *

CADI PETE WOODHUL, of the Temple known as the Baker Theatre, Dover, N. J., invaded our gates with the glad announcement that he will show to his followers that great Universal Picture "The Phantom of the Opera." Pete is making great preparations to show it in all its glory, so that his faithful followers may enjoy this great spectacle and that Pete's fame spread through all the land of Jersey. (Pete knows how to get them.) Selah!

* * *

CADI JULIUS JOLSON, the Keeper of the Golden Keys of the Temples Parthenon and Glenwood in Brooklyn, is highly pleased that the Universal 2nd White List pictures are being shown there. Julius says they are getting better and better in every way with each showing, and that his followers are so pleased with them that they rejoice when the signs are shown of another Universal coming. On those days he has to get the armored car to take away the mazuma. (Rap says I told you so.) Selah!

* * *

A GREAT Festival was proclaimed in the village of Newark, where is found that great temple of pleasure called the Mosque Theatre, of which the Fabian interest are the keepers when they presented to their followers that great Universal Picture, "The Phantom of the Opera," in such magnificent manner with singers and a large number of dancing girls and dervishes that it required a large number of servants to keep the multitude from the danger of overcrowding, therefore the festival was extended for a longer period, so that all may attend. (There was a hot time in town.) Selah!

———oOo———

CALIFORNIA WON FOR U. S. ON SITE OF "U" CITY.

(*Continued from Page* 10)

With the victory of Cahuenga, Fremont's old trenches did not pass into oblivion, for with the passing of the years they again sheltered the bodies of men. Carl Laemmle, man of vision and with faith in a new industry, in looking about for a site on which to erect his great studio, selected the scene of Fremont's triumph. This was ten years ago and Fremont's trenches have proved useful in more ways than one.

In those early days of the motion picture industry, Civil War plays were much in vogue. In their turn the trenches sheltered Union armies and Confederate armies who acted out "Secret Service" and other great war pictures of the period. Later, when it came time to construct water mains and a sewage system, these same trenches were used as the burying ground for the great pipes. In the march of the years, and of progress, most of these early momentoes of Fremont's days on Universal lot have disappeared. There still remains part of the old bake oven that was used by Fremont when he made the log cabin his headquarters. It is one of the cherished relics at Universal.

Last year a fitting ceremony marked the date of January 12th. This year there will be incorporated with whatever celebration is planned the celebration of Carl Laemmle's twentieth anniversary as a motion picture exhibitor. For it was ten years after his entry into the business that he established on this historic ground the great studio now known as Universal City. Elaborate plans are being made by Universal to celebrate Mr. Laemmle's twenty years in the motion picture business, and it is certain that the role which Lieut.-Col. John G. Fremont played will not be forgotten either by Carl Laemmle or by the state of California.

Pittsburgh Smoke

HOMER EVANS, general manager for the Emerson Drug Co., visited Pittsburgh during the recent tie-up with "Ginger Mint Julep" and "The Phantom of the Opera." Mr. Evans was extremely pleased over the response accorded the drive made in his behalf, and it would not be surprising to see this fifty million dollar concern using the showman's methods hereafter.

* * *

RAY BROWN, of the Cameo Theatre, and Dick Brown, of the Cameraphone Theatre, Pittsburg, are running each other races in live wire stunts. When both theatres played "The Goose Woman" simultaneously, Brown and Brown had two different and live wire stunts on the streets, for the same production.

* * *

THE Emerson Drug Company's tie-up with "The Phantom of the Opera" was a "PHANTOM RED MILKSHAKE WITH GINGER MINT JULEP." Tell your soda man to put in a dash of Ginger Mint Julep, milk, and a spoonful of ice cream. Then mix thoroughly and you will find it a most delightful drink. It's something new, and the showman today is looking at all times for something new.

—*Lon B. Ramsdell.*

"If the following ones are as good, we dont have to worry about westerns!"

declares G.H. Jenkinson
Minocqua, Wis.

Your Western worries are over!

Here are 24 BLUE STREAK WESTERNS

that will knock 'em out of their chairs

With these ridin', fightin' cowboy stars:

JACK HOXIE
with Raven, his horse, and Rex, his dog.

ART ACORD
with his horse, Scout, and Bunk, his dog.

PETE MORRISON
in Lariat Productions, with Lightnin', his horse.

"HOXIE AT HIS BEST"

"Whatever your taste may be in motion pictures, you will like 'Bustin' Through' on the Garden screen this week. Jack Hoxie is at his best in this thriller."

—Baltimore News

PRODUCED AND RELEASED BY UNIVERSAL

Universal Comedies Will Put Laughs In Laugh Month, Exhibitors Testify

"BUSTER BE GOOD" RAISES ROOF IN MILWAUKEE
[WIRE]

"'BUSTER BE GOOD' is raising roof at Alhambra this week with its mirth provoking situations. Audiences in one continuous uproar. Actors form wonderful combination. Comedies themselves have no equal insofar as wholesome entertainment box-office value is concerned. Have played only two of series so far. Already patrons greatly enthusiastic inquiring as to showing next release. Personally consider Buster Browns finest two-reelers on market.

"Howard Waugh,
"Manager, Alhambra Theatre,
"Milwaukee, Wis."

CHARLIE PUFFY COMEDY RATED HIGH

"'WESTWARD WHOA': Puffy—Very good comedy of the Western type. One reel."

Robert L. Anderson,
Olympic heatre,
Forks, Wash.,
in Exhibitors Herald.

BUSTER BROWN SERIES REAL MONEY-MAKERS

"I HAVE contracted for your Century Comedies including the Buster Brown series for my three theatres, namely, the Madison Circle, Lawn and Blaine and feel that congratulations are in order especially on your Buster Brown series.

"They are in my estimation a real comedy chuck full of funny situations and are real money-makers according to my receipts on the days I run them.

"At least twenty adults wanted to know when we were going to run another Buster Brown, showing that they appeal not only to the children but have 100 per cent appeal.

"Yours very truly,
(sgd) "Sol Best,
"Chicago, Ill."

"WAY UP NORTH" VERY GOOD

"'WAY UP NORTH': Very good one-reel comedy."

W. J. Shoup,
De Luxe Theatre,
Spearville, an.
in Exhibitors Herald.

Bull's Eye Comedies Are 99 Per Cent Good

"THESE one-reelers are properly named. They hit the spot. Would call them 99 per cent good.

"Robert L. Anderson,
"Olympic Theatre,
"Forks, Wash.,
"in Exhibitors Herald."

BUSTER BROWN BIG HIT IN WESTERN THEATRE

"THE Buster Brown Comedies without a doubt are as good as any subject on the market today. A big hit here. Our patrons particularly mention them to us.

"With kind personal regards, I am
"Yours very truly,
(sgd) "Adam Dernbach,
"Grand Theatre,
"Wheaton, Ill."

CENTURY TWO-REELER HAS LOTS OF ACTION

"'CLEAR THE WAY.' (2 reels). (Universal - Century Comedy.) Star, Buddy Messenger. A dandy good comedy with lots of action and laughs. Good appeal."

C. E. Dellinger,
Doric Theatre,
Wordensville, W. Va.
in Moving Picture World.

BUSTER BROWN COMEDIES GOOD BOX-OFFICE BET

"I WISH to comment on the series of 'Buster Brown Comedies.'

"I am running this series at the Lexington, Garfield, Lincoln, Palais Royal and Olympia Theatres and certainly find them very good drawing cards. I think they are the best comedies on the market today, in fact, they are in a class by themselves. After running the first few we find them to be a good box-office bet.

"Hope that the balance of the series will be good as the ones I have shown, and I am sure that the exhibitors throughout the country will not hesitate in commending these comedies the same as I have done.

"With best wishes for your continued success, I am
"Yours very truly,
(sgd) "Aaron Saperstein,
"Chicago, Ill."

NEELY EDWARDS COMEDY HAS BUNCH OF LAUGHS

"'TENTING OUT'; Neely Edwards—A good one-reeler that carries a bunch of laughs in it."

Paul B. Hoffman,
Legion Theatre,
Holyrood, Kan.
in Exhibitors Herald.

BUSTER BROWNS ARE REAL KNOCKOUTS

"WANT to go on record stating that your Buster Browns are real knockouts. I have run two of these comedies which have both met with wonderful approval from my patrons.

"They are now asking: 'When am I going to run the next one?'

"I appreciate this calibre of product and want you to continue making same.

"Yours very truly,
(sgd) "H. Kemp,
"Mgr., Owl Theatre,
"Chicago, Ill."

CENTURY COMEDY VERY GOOD

"'WON BY LAW': Very good comedy."

Bert Silver,
Silver Family Theatre,
Greenville, Mich.
in Exhibitors Herald.

"UNIVERSAL SERVICE has built up o almost 5

A Bread-Winner For All Exhibitors!

"Just considering closing my house when I bought Complete Service Contract. A God-send!"
—Opera House, Kalida, Ohio

"It is the biggest boon that ever came to the small exhibitor. You are giving as good and consistent pictures as anybody."
—Rex and Elk Theatre, Rexburg, Idaho

"Complete Service Contract will enable many small town exhibitors to keep open."
—Olympic Theatre, Forks, Wash.

"Complete Service Contract makes it possible for me to own my theatre."
—Garden Theatre, So. Charleston, O.

"Complete Service Contract a real business-builder. Anyone will profit by this plan."
—I. O. O. F. Theatre, Greenfield, Mo.

"Most consistent group of box-office money-getters ever offered. Contracted Complete Service Contract for coming year."
—Liberty Theatre, Parsons, Kans.

'Small exhibitor can't afford to run without Universal service. This plan will surely be a great benefit."
—Mystic Theatre, Clovis, Cal.

SIGN UP AT YOUR UNIVER

S COMPLETE CONTRACT

ur patronage 0%"

A proven fact in the case of the Galvez Theatre of New Orleans, La., of which Mr. A. A. Knox is the manager. He also states in his letter that he would have been compelled to close if it had not been for the "Complete Service Plan."

IT IS THE GREATEST BOX-OFFICE TONIC EVER COMPOUNDED!

AL EXCHANGE...RIGHT NOW!

A PAGE OF SYNOPSES

"THE BOUNDARY LINE"

Two-Reel Mustang Picture
Featuring **FRED HUMES**

COLONEL JASPER, rebel war veteran, and Colonel Jones, an old soldier of the Union, neighboring ranchers, have a boundary line dispute due to the shifting of the stream that runs between. The reawakened spleen of North and South rises almost to the point of bloodshed, when Jack Barton Jasper, grandson of the southern colonel, steps between and fixes up a temporary peace.

Nellie Jones, granddaughter of the northern colonel, returning from college is saved from a buckboard runaway by Jack, who is smitten with the girl and introduces himself as Jack Barton. Later he saves her from the unwelcome advances of Monte Boyle, foreman of her grandfather's outfit, whom he knocks out. Colonel Jones orders Jack off the property and forbids Nellie to associate with a Jasper, but he discharges Boyle for insulting the girl.

Boyle seeking revenge, sneaks into the Jones ranch house and steals $4,000.00. Escaping, he accosts Nellie in a copse and tries to force her to accompany him. They struggle. Jack seeing from a knoll, comes to her rescue again and fights Boyle. Nellie fires a shot that causes the two grandfathers to stop their squabbling long enough to investigate. They get there in time to arrest a thief and hear of an engagement.

"NURSERY TROUBLES"

Two-Reel Century Comedy
Starring **EDNA MARIAN**

EDNA steps out of her "lower" berth, underneath a passenger train, bumps into a cop and has the time of her young tramp life to escape him. She slips through a scant opening in a shed. The cop follows. He becomes wedged. She takes his shoe off and fills it with tacks. Also, she strews tacks on the sidewalk.

A nursemaid believing her to be a boy because of the clothes she wears, flirts with her. Seeing the cop approach, Edna hides in the baby carriage. She bites the cop's finger. Thinking it the baby, he takes it out of the carriage. The cop has his finger bitten again, and when Edna realizes her mistake, she beats it.

Hiding in a clump of bushes, she takes her masculine attire off, and starts out to get a job as maid which she sees advertised in a newspaper. A large lineup of girls fails to scare her off. She starts a phoney fire and when they discover it to be a fake, they throw her out.

She climbs the firescape. The boss enters and hires her. Then she has the time of her life, caring for the babies which shopping mothers leave in the department store's nursery. She gets two babies mixed, but finally restores the right children to their true parents.

"BACK TO NATURE"

One-Reel Bluebird Comedy
Featuring **CHARLES PUFFY**

PUFFY and his pal, camping at the top of a bluff, flirt with Elsie, camping at the bottom. Puffy reaches her by sliding down a rope and makes a hit with the beauty. His jealous companion attempting to do likewise, falls down and lands on a bed spring at the bottom, bouncing back to the top. Puffy demonstrates to the admiring girl how he used to juggle wheatcakes when he was a doughboy throwing them sky high and catching them in the frying pan behind his back. The pal at the top of the bluff catches one which he fills with gunpowder and drops it back. When Puffy puts it on the stove there is an explosion which breaks up the camp. They move their camps, pitching their tents on a railroad track. The morning express tears through the tents carrying away on the fender all the members of the outfit except Elsie and Puffy who discover themselves waking up from the wreck in fond embrace.

"A FREE RIDE"

One-Reel Bluebird Comedy
Featuring **ARTHUR LAKE**

ARTHUR and Eddie make a bluff at buying a car and get the auto salesman to take their girls for a ride, pretending to the girls that he is a hired chauffeur. He resents being treated as a hired hand and takes them for a bumpy ride terminating far in the country where he runs out of gas and asks them to wait. They take a walk in the mountains and he goes away without them. They walk to the house of the county judge who is on the lookout for suspected elopers and has agreed to hold them for identification. They ask to use the phone and he locks them all in the room with barred windows. The salesman is arrested for speeding and is thrown into the same room. During the night the salesman wakes them every few minutes to make them a new and better proposition. In the morning the judge says, "You were all arrested by mistake. The laugh's on me."

"ACE OF SPADES"

Ten Episode Adventure Picture
Starring **WILLIAM DESMOND**

No. 6—"Flung from the Sky"

THROWN from her horse in the land rush, Olive is saved by Dan Harvey, and they proceed with Francois to locate the mineral claim. Gideon Trask and his Black Spot gang have gone ahead but have been foiled by a misleading map cleverly counterfeited by Francois.

The Black Spotters, watch from a distance while Francois stakes out the gold-bearing land, and while Harvey rides toward Oklahoma City with Olive to file the claim, the gang bears down on the Frenchman; they beat and tie him; then half the gang are sent to head off Harvey and file the claim for Trask. They overtake Harvey and the girl, who elude them by ascending in an observation balloon, the wind carrying them toward the city.

Believing himself bested, Trask sends one of his men to serve the death dealing Ace of Spades on Olive's father to intimidate her.

A defective bag causes the balloon to ignite, the gas flares from the bag, the stay ropes break, turning the basket almost upside down, and the balloon falls.

"THE RUSTLERS OF BOULDER CANYON"

Two-Reel Mustang Western
Featuring **EDMUND COBB**

RUTH NOBLE and little Bobbie occupy a cabin on the Maltby ranch, having been given the little house by the late owner. Dan Hodges the foreman who is secretly the leader of the rustlers who are stealing the cattle wants to marry the girl and tries to intimidate her by serving her with an order for dispossession. Ned Carter, a speedy and gallant stranger, with fists and guns, compels Dan's men to put the furniture back in the house.

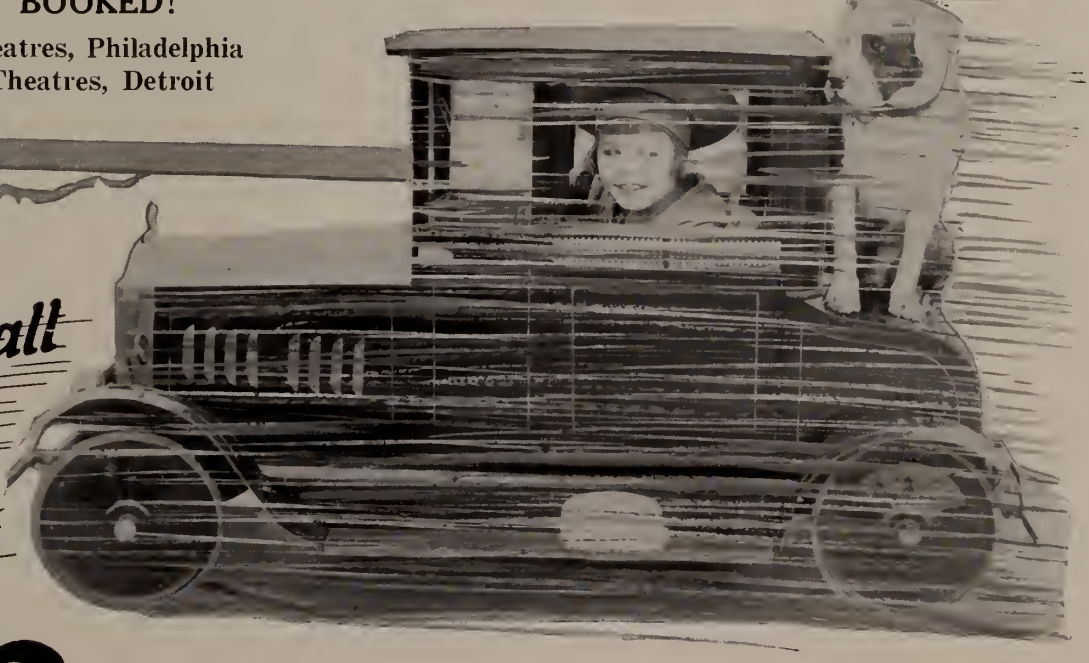
Little Bobbie concealed behind bushes, overhears a plot to rustle the balance of the herd and run them through a secret pass. Ned follows them to the pass while Ruth brings the ranchmen.

Ned is discovered by a sentinel, who closes in with Ned. The other rustlers come to his aid and Ned battles them all until the girl and Slim Hutchins arrives with the men. Then Dan Hodges turns on Ned and accuses him of running the cattle through the pass. Slim says, "Nobody has a better right. He's the new owner."

Selected as the JOY WEEK COMEDY for The Capital, Detroit!

JUST BOOKED!

Stanley Theatres, Philadelphia
Kunsky Theatres, Detroit



Breaking all Smileage Records Everywhere

12 Buster Brown Comedies

Part of the

52 CENTURY COMEDIES

Consistently Good

Released by Universal.

Watch This Column

Hoot Gibson in "The Calgary Stampede"

I believe ***"The Calgary Stampede"*** with HOOT GIBSON in the hero's role will prove one of the best Westerns Universal has ever made. It has a historical interest in that the picture was worked out in Calgary with the great Canadian Rodeo, and 50th Anniversary of the Northwest Mounted Police as a background. The plot of the story is a fine one and interspersed in its scenes are exciting events performed by the great riders from everywhere.

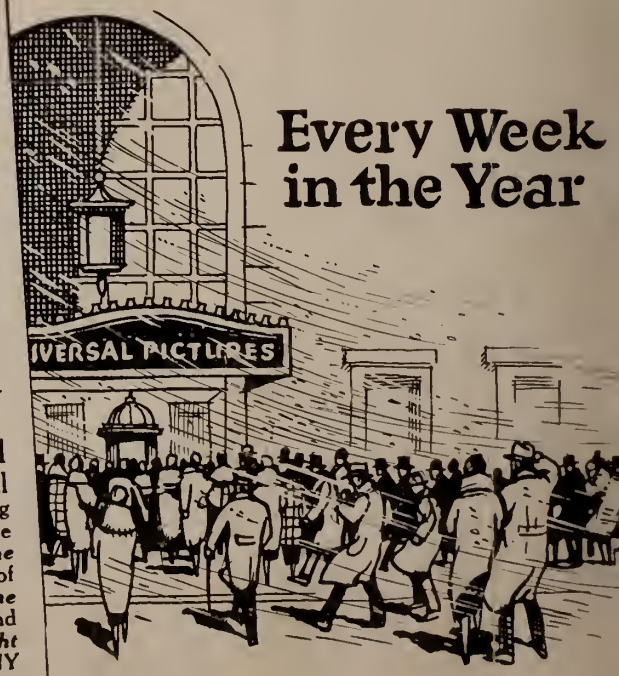
HOOT GIBSON and his entire company, likewise his favorite broncho, went to Calgary in a body and were received by the thousands of Canadians most enthusiastically. The picture for many reasons will appeal to real Americans and has a sweet love story which every one will enjoy to the utmost.

Frederick James Smith, in the Motion Picture Classic for this month writes: "I am glad to award first prize of the month to Clarence Brown's interesting filming of Rex Beach's *'The Goose Woman.'"* It is in this picture that LOUISE DRESSER rises to the highest point in her screen career. And again I advise you to ask the theatre manager to get this picture.

While I am talking, I would like to include those fine Universal jewels, *"Sporting Life,"* the big stirring melodrama of which I will tell you more next week; HOUSE PETERS in *"The Storm Breaker"* a magnificent story of the sea; DOROTHY CANFIELD'S *"The Home Maker"* with ALICE JOYCE and CLIVE BROOK; *"California Straight Ahead"* starring REGINALD DENNY

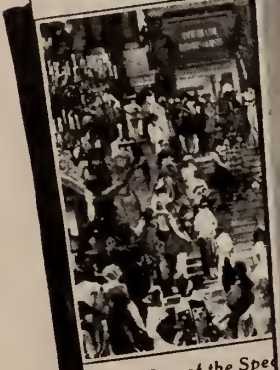
Now You Need Universal's National Advertising More Than Ever!

WHEN you have something to sell the public you have to shout about it. The doctrine of "building the best mouse trap and the world making a beaten path to your doorway" has been superceded in this bustling age. By the time the world gets within a hundred miles of your doorstep, somebody who has shouted about their product has sold them another mouse trap. Let Universal do your shouting for you through their National Advertising. Millions of readers follow Carl Laemmle's "Watch This Column" and pick their entertainment from that column. Whether it's motion pictures or mouse traps, the Nationally Advertised product wins the crowd, so line up with Universal and let them mob YOUR box-office.



Every Week in the Year

(The columns at the right appeared in the Saturday Evening Post issues of November 28th and December 5th 1925.)



One of the Spec "The Phant

Trying to *what they u* pictures is like what to eat an done, and the it is a colossal to find out wh is to *ask the* am running t first-hand in sands of lette responsible f productions.

Every n picture-ma himself inter begins by statin doesn't know a wants than the ago one such n tacles had be didn't want t successful pic Universal's " *Dame"* and *tom of the* attendance r

Anoth that stories were too cor they have p pictures. W markable s *Home Make* CLIVE BR classic. It i country.

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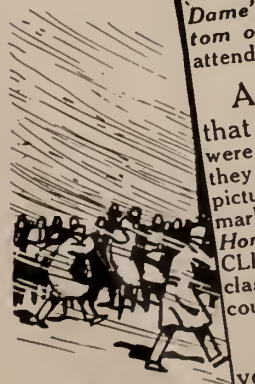

UNIVERSAL WEEKLY

VOL. 22 NO 21 JAN. 2, 1926

Carl Laemmle

Celebrating twenty years in the Moving Picture business, wishes every exhibitor

The Happiest New Year Yet

20 Years an Exhibitor

The Friendly Hand

"Under Western Skies"

Western Action with Eastern Luxury

INSTEAD of 'opping 'is 'orse over the 'edges, Bob Erskine found himself riding in a rearing, tearing steeplechase to save the ranchers from financial ruin and win a girl. From the pampered darling of an Eastern society to Oregon ranch hand! From the intrigues of Wall Street to the intricacies of a threshing machine! That's the leap that Norman Kerry makes in this picture replete with romance, thrills, drama and the corkingest horse-race ever!

Norman Kerry

in his most dashing role

Filmed during the famous 1925 Pendleton roundup

An EDWARD SEDGWICK production

Universal-Jewel
presented by
CARL LAEMMLE

UNIVERSAL'S WHITE LIST — MILES AND MILES AHEAD OF ALL

A Merry Christma

DANNY to

REGINALD

DENNY'S

Two Latest Mean A Merry Christmas and A Happy New Year to Every Box Office!

"SKINNER'S DRESS SUIT" with Laura La Plante

A HARRY POLLARD Production

"Sure-fire. You can't afford to lose this one." —Film Daily

"A peach of a picture!" —M. P. World

"No exhibitor can go wrong booking this one." —M. P. News

"Many sure-fire laughs." —Ex. Trade Review

"WHAT HAPPENED TO JONES"

A WILLIAM A. SEITER Production

"Sure-fire stuff for the box-office." —Ex. Daily Review

"A crackerjack comedy." —M. P. World

"A rip-roaring farce. Perfect riot of laughs." —M. P. News

"First rate stuff for the box-office." —Ex. Trade Review

Universal's White List Miles

s from

DENNY

THE FILM DAILY

DENNY

By DANNY

A real box office bet. No wonder the Universal crowd feel so good about his work. They have a right to; having developed him all along the line. Today he is a real box office draw. Some exhibitors say he is coming along as fast as any of the so-called great comedians. Exhibitor of national standing says his two latest have as many "belly-laughs" as Lloyd. Which means Denny is going some.

On top of which one of the hard boiled reviewers says his two latest: "Skinner's Dress Suit" and "What Happened to Jones" had more laughs to the reel. Than any picture seen in ages. So if you happen not to have Denny on your list, brother, you had better get busy.

Universal-Jewels presented by
Carl Laemmle

and Miles Ahead of All

HEART

No. 466.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

TWENTY years an exhibitor!

Twenty years in the moving picture business in all of its branches!

Twenty years of excitement, worries, joys, missed opportunities, triumphs.

Twenty years of success, twenty years of big and little mistakes of the head but---thank God---not a single mistake of the heart!

Twenty years of seeing those in high places fall and those in low places rise to positions of power, authority and influence.

Twenty years of scheming ways and means to tickle the fickle public fancy, to entertain them, to make them forget their troubles.

It's a wonderful business. It's a crazy business, not half so crazy at it was in the early days, but still a bit daft in spots. It's a business of big figures. It's a business of terrifically hard work.

But I love it.

It has a lure no one can resist. And it still has boundless

THROBS

possibilities. It has never been plumbed to the bottom. It will go on improving and improving with each year.

And you love it, too!

You cant get away from it. I've seen many men leave it forever---only to come back to it.

Standing off to one side and getting a better perspective view on these twenty years of ceaseless activity. I wonder we have all weathered the innumerable gales and tempests we have struck. Attacks from within and attacks from without have all been met and overcome---and the old business goes smoothly, beautifully, triumphantly on her way!

Twenty years of glorious friendship! All the money in the world could not induce me to give up the friendships I have found in this industry. Friendships in every possible walk of life, in every corner of the civilized globe---friendships among the rich and the poor, the high and the lowly.

All the greed we have battled against---all the intolerance, all the hatred and envy and opposition of every description---all these are cast aside from the memory when faced with the goodness, the fineness, the sportmanship and the friendships!

Do you wonder I love it? Do you wonder that I view these twenty years with pride and joy and a softness of the heart?

Well---here goes for another twenty years even better than the first twenty!

Universal's White List--M

SIT ON TOP OF THE WORLD with UNIVERSAL

Clean Up Tremendous Profits With These Sure-Fire Hits!

HOOT GIBSON
"THE ARIZONA SWEEPSTAKES"

"Good western melodrama. Thrills mixed with apprehension. Should give good satisfaction to fans."—Harrison's Reports.

A CLIFFORD SMITH Production

"THE STILL ALARM"

with WILLIAM RUSSELL and HELENE CHADWICK

A red-hot melodrama, cram-full of audience stuff that will leave a trail of broken records.

An EDWARD LAEMMLE Production

REGINALD DENNY
"WHAT HAPPENED TO JONES"

"Sure-fire stuff for the box-office. Hard-boiled reviewers doubled up and howled until the tears ran."—Exhibitors Daily Review.

A WILLIAM SEITER Production

"HIS PEOPLE"

WITH AN ALL STAR CAST

"House packed. Long lines waiting for seats. It will make box-office records hard to surpass."—New Figueroa Theatre, Los Angles, Cal.

An EDWARD SLOMAN Production

REGINALD DENNY
"SKINNER'S DRESS SUIT"

"My patrons and myself declare this Denny's greatest. Will undoubtedly prove one of the most attractive comedies of the season."—Florence Theatre, Pasadena, Cal.

A HARRY POLLARD Production

"THE COHENS AND KELLYS"

with GEORGE SIDNEY, CHARLES MURRAY, VERA GORDON

Coming soon to start the great American laugh revival.

A HARRY POLLARD Production

les and Miles Ahead of All

THE PHANTOM

And the crowds everyw

WINNIPEG, MAN.

"Phantom opened today to biggest gross in over a year. Despite severe cold and snow thousands were turned away."

—New Lyceum Theatre

NEW YORK CITY

Twelve S. R. O. weeks on Broadway. Eight big weeks at the Astor Theatre at $1.50 top and four weeks at the Colony.

PITTSBURGH, PA.

"Pittsburgh Phantom crazy. Broke house record of four years' standing. Police required to keep crowd in order."

—Cameo Theatre

DALLAS, TEX.

"House record would have been twice as much if we could have handled the mob that tried to gain admittance."

—Stinnett and Charnisky

SALT LAKE, UTAH

"Opened to capacity business. Immense crowds stood for hours waiting for seats. It's a wow!"

—American Theatre

NEVER before such stupendous records hung up! Small houses and the biggest theatres are beating all previous marks! The Phantom thrills the young, charms the old and drags them all up to the box-office! Exploitation unlimited! If you haven't played it, grab it quick!

The one and only

The Phantom

A Universal Production

is running wild!

here are following him!

ST. LOUIS, MO.

"Phantom one of the greatest box-office attractions of the year. Opened our three first run theatres simultaneously last Saturday and doing tremendous business."

—Spyros Skouras

SASKATOON, SASK.

"Phantom opened yesterday. Unable to accommodate crowds. Excelled all previous records.

—Victoria Theatre

PORTLAND, ORE.

"Tremendous success and all records broken. Greatest box-office attraction we have ever handled."

—Columbia Theatre

KANSAS CITY, MO.

"Opened yesterday to the biggest receipts in the history of the house. Tremendous mob broke down ropes in the lobby, forcing entrance."

—Liberty Theatre

DETROIT, MICH.

"Opened to biggest business history of theatre. Turned away thousands. A record to shoot at for a long time."

—Broadway-Strand Theatre

MILWAUKEE, WIS.

"All Milwaukee turned out to see this super spectacle. Forced to turn away hundreds. Never before have we had such a record-breaking attendance."

—Alhambra Theatre

LOS ANGELES, CAL.

Phantom was held for eight record weeks on a booking for an indefinite run, at the Rialto Theatre.

of the Opera

Presented by Carl Laemmle

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR
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Vol. XXII JANUARY 2, 1926 No. 21

UNIVERSAL MOVIEGRAMS

FOR the Arthur Somers Roche picture, "Crimes of the Arm Chair Club," Universal has selected an all-star cast which includes Matt Moore, Warner Oland, Edith Roberts, Mildred Harris, Earl Metcalfe, Edgar Norton, Charles Lane and Charles Puffy, previously announced. Herbert Blache is directing.

UNIVERSAL is making elaborate preparations for a production entitled "The Star Spangled Banner" based on the National Anthem. Much of the picture will be taken in Baltimore. Historical and atmospheric material is being collected by George Cochrane, who is devising the film story.

EVERYBODY at Universal City is happy again. Laura La Plante has renewed her contract with the company and is plunging headlong into "Poker Faces," under the direction of Harry Pollard. Others in the cast beside Edward Everett Horton, previously announced, are George Siegmann, Tom O'Brien, Tom Ricketts and Leon Holmes. Melville Brown adapted "Poker Faces" from Edgar Franklin's magazine story.

EDWARD LAEMMLE, having finished the last bit of work on Universal's big fire picture, "The Still Alarm," is preparing to start work on "The Whole Town's Talking." This adaptation by Raymond Cannon of the John Emerson and Anita Loos Broadway play is on next year's program.

HAVING finished "The Prairie Pirate," in which the newest Wampas baby star, Fay Wray, supported him, Jack Hoxie has started on a western feature entitled "Raleigh of the Range." Albert Rogell, who is directing, has adapted the conduct of Sir Walter Raleigh to the chaps, sombreros and checkered shirt period.

WILLIAM A. SEITER, whose list of Denny successes, including "Where Was I?" "What Happened to Jones" and "Skinner's Dress Suit" becomes more impressive with each picture, has been elected by Universal to make Denny's next one the best of the quartet. Rex Taylor is putting the finishing touches to the adaptation and Seiter is selecting the cast for "Rolling Home" by John Hunter Booth. Denny's place at the top of the ladder will be further established by these pictures.

Blanche Mehaffey Now Under Universal Banner

BLANCHE MEHAFFEY, the former Follies girl, and more recently the Mamie Shannon of Universal's dramatic success, "His People," has been signed to a long time Universal contract. She is the second of the "His People" cast to be so signally honored. George Lewis, who played her prize-fighting sweetheart in the picture, is the other.

The hand of Fate is very clearly evidenced in the engagement of both Miss Mehaffey and Mr. Lewis. Since their engagement, those in the know at Universal City are chuckling over the mere chance by which both of these players were elected to the cast at all. It seems that after Miss Mehaffey had been chosen to play the Irish girl, a great deal of opposition to having an Irish girl in the picture developed. Al Cohen, who was adapting the story, felt that there would be resentment against having an Irish girl and a Jewish boy receive the sanction of an orthodox Jewish father to their union. The debate waxed so strong that at one time Miss Mehaffey's engagement for the picture was terminated, but Miss Mehaffey pleaded so eloquently to keep her very first dramatic role in pictures that finally Edward Sloman, the director, decided to risk any criticism along religious lines, and put Miss Mehaffey back in the cast. He has never been sorry for it since.

George Lewis's connection with "His People" was almost terminated before it was begun. Lewis was one of two hundred juveniles interviewed by Sloman for the role. As he walked out the door after his interview and after Sloman had told him that he didn't think he quite filled the idea he had in mind, Lewis turned and smiled the smile that all the world who has seen "His People" knows by now at Sloman, and said, "Well, anyway, I want to thank you for giving me an interview."

"Wait a minute," said Sloman. "I think you will do, after all."

That smile had turned the trick and turned defeat into victory.

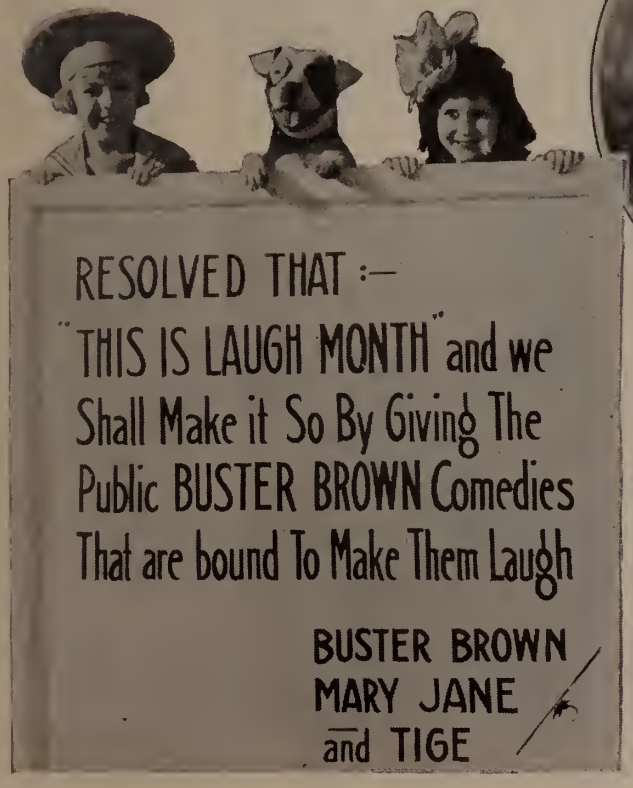
Miss Mehaffey was born in Cincinnati and graduated from Laselle Seminary in Philadelphia. From the Seminary she graduated directly into Mr. Zeigfeld's justly famous Follies Seminary. She appeared with Will Rogers on the New Amsterdam Roof. From the Follies, it was an easy jump to bathing girl comedies, and she had been in moving pictures almost two years before she was offered this first opportunity to play a dramatic role. Her success in it was the determining factor in the Universal in giving her a long time contract.

Laugh Month With The "U" Comedians

Arthur Lake apparently does not believe in signs.

Joe Murphy doesn't think a sign means what it says unless the word, POSITIVELY, appears Chester and Min say they can't find any reason to observe Laugh Month while they're tied up to such a Gump as Andy.

Arthur Trimble, Doreen Turner and Tige start the new year in proper fashion.



Pee Wee Holmes and Ben Corbett start Laugh Month with a horse laugh.

(Below) "Try and laugh this off!" says the speed cop as he presents Wanda Wiley a summons.

Laemmle Announces 1926-1927 Universal's "Golden Rule List"

UNIVERSAL'S 1926-27 product will be known as "The Golden Rule List," it was announced yesterday at the Universal Home Office. This List, which will follow the Second White List, and will be scheduled for release beginning in August, 1926, will include thirty Jewel productions. Some of these already are in production.

The Golden Rule List takes its keynote from the Will H. Hays speech delivered before the Ohio M. P. T. O., in convention at Columbus this week, in which Hays pleaded for better feeling and co-operation between producers and exhibitors. The Universal picture policy has always been "live and let live" and during the past two seasons, Carl Laemmle has emphasized his friendly-hand attitude towards exhibitors by accentuating a policy of "white pictures and white treatment."

The past two season's Universal pictures have been known as "The White List," and the "Second White List." The Golden Rule List follows out this idea and enlarges upon it. The Scriptural Golden Rule: Do Unto Others as You Would Have Them Do Unto You, will be printed on each Golden Rule List contract, and its spirit will be carried out by Universal representatives, Universal asserts.

R. H. Cochrane, vice-president of Universal, gives due credit to the Hays speech for Universal's new product slogan.

"For a week or so before Mr. Laemmle's departure for Europe, he gave much thought to a title for our 1926-27 product," said Cochrane. "It was desired to get a name which would carry the full significance of Universal's white pictures and white treatment policy, and go further to emphasize Mr. Laemmle's friendly-hand attitude towards exhibitors.

"When I read Mr. Hays' Columbus speech I immediately sent a radiogram to Mr. Laemmle, suggesting that the Golden Rule idea expounded by Mr. Hays exactly expressed our attitude. Mr. Laemmle immediately wired back: 'Great! Splendid! Call new product The Golden Rule List. Print Golden Rule on the contracts'."

The Golden

(Concluded on Page 42)

LIBERTY, YOUNGSTOWN, GETS INTERNATIONAL DISPLAY

This patron-pulling tie-up, effected by Assistant Manager Paul Ellis and "U" Exploiteer A. J. Sharick, built business on "Life's Greatest Thrills."

FIRST-RUN F. P-L HOUSE ON COAST BOOKS NEXT THREE DENNY JEWELS

REGINALD DENNY'S next three Universal-Jewel pictures have been signed up by the Big Metropolitan Theatre, the F. P.-L. first-run house in Los Angeles, and regarded as the finest theatre west of Chicago, it is reported from the Universal home office. The three pictures are "What Happened to Jones," "Skinner's Dress Suit" and "Rolling Home."

The arrangement was closed in New York by Lou Metzger, sales director for Universal's western division, and regarded by Universal executives as a great feather in Denny's cap and proof that he is right at the top of screen popularity.

"What Happened to Jones" is Denny's first 1926 release. It was made into a picture by Director William A. Seiter from George Broadhurst's famous stage play. It is a rollicking farce-comedy in which the supporting roles are played by Marian Nixon, Otis Harlan, Nina Romano, Emily Fitzroy, Zasu Pitts, and others. Critics who have previewed this picture have accorded it high praise and great box-office value.

"Skinner's Dress Suit" is another William Seiter production made from Henry Irving Dodge's popular story. Laura La Plante is featured in this picture with Denny. In the supporting cast are Arthur Lake, Hedda Hopper, Lionel Braham, Ben Hendricks, Jr., and others. It is a brilliant farce-comedy of the home life of a young married couple in the suburbs.

This picture has just arrived in the East and the Universal executives who have previewed it say it is by far the best thing Denny has ever done.

"Rolling Home" is still in the making. It has been adapted from the Adolph Klauber stage play produced last year with the title, "Like a King." It is of the type of get-rich-overnight stories in which Denny plays the role of a small-town boy, who fails to win success in New York, but who borrows a big car and goes back home like a millionaire. He creates such an impression that he is entrusted with a big manufacturing project and thus wins fortune through his nerve. The original play was written by John Hunter Booth. Rex Taylor adapted it.

EUROPEAN CRITICS PRAISE "LES MISERABLES" HIGHLY

French Screen Masterpiece Decided Sensation, According to Reports Received by Universal, Which Has American Rights.

UNIVERSAL'S recently purchased French super, "Les Miserables," had its first presentation a few weeks ago at the Empire, Avenue Wagram, Paris, creating one of the most outstanding sensations ever recorded in Continental film circles, Universal reports. The entire European trade and lay press thundered in praise of the masterly interpretation accorded the Victor Hugo classic by its producers, Les Films de France (Societe des Cineromans), according to advices just received at the Universal home office.

Immense crowds endeavored to force their way inside the theatre to see the production, more than one thousand persons being turned away from the Empire, one of the largest houses in the French capital. Representatives of French society, officialdom, the press, clergy, stage, screen and laity were present to do honor to what is regarded as one of the greatest pictures ever made.

"'Les Miserables,' presented to an overflowing audience at the Empire, is an outstanding example of what can be done with a great human story. . . . 'Les Miserables' can hold its own against any production. . . . It was a real tribute to the fine work put into the film that some slight unpleasantness caused by a rush for seats by an eager public immediately subsided once the magic play of lights and shadows began, and the episodes were watched in complete silence, broken only by bursts of applause in tribute to some specially fine piece of acting. . . . Scenery, grouping, action, costuming, continuity, show that master hands have been at work . . . scenes remain in the memory as outstanding in a succession of striking pictures . . . every one in the cast brings skill and sympathy and intelligence to the achievement of a beautiful piece of work," says the *London Daily Mail*, England's greatest newspaper of more than one million circulation, in a full column review.

Le Matin, Paris's leading daily, in a front-page review, said: "Never has a film presentation been so imbued with the personalities of the silent art, its friends, technicians, the numerous living professionals of the magic band who create in their imagination, reproduce, and exploit it—nor has there been a more select, more attentive, more interested and unexpected public than the 3,000 and more spectators drawn by the Films de France (Societe des Cineromans) to the Empire yesterday.

"It was an unforgettable spectacle which was unfolded amidst applause. A film was presented of the work, the title of which is engraved in letters of fire in the history of philosophy, literature, and romance—'Les Miserables,' by Victor Hugo. . . . Has the cinema still enemies? Certainly. But their number decreases every day, while the crowd of screen adepts increases. But let these indifferent or hostile, go in good faith to see 'Les Miserables.' They will be converted by seeing what is a joy to the eye and a satisfaction to the mind.

"For a long time in the cinema, an amused admiration has been kept for the harmony of the photography, its style, or picturesqueness of decoration, to the big movements of the crowds, the outward play of the characters, and also to this paradox—the discipline apparent in the disorder among the crowds.

"Certainly 'Les Miserables' has, besides all these essential qualities, as minute and perfect technique as could be conceived. But this film has something greater, higher, and rarer. It contains, epitomises, and pours out the intense generosity, wide charity, vehement pity, and magnificent revolt against 'special damnation' — all that makes Victor Hugo's novel a masterpiece.

"In this film is the soul of the holy dreamer, and it touches a responsive chord in us. . . . It is humanity that emerges, pulsates, imposes, orders. . . . Unquestionably and magnificently, its humanity is for the people of all time; it appears colossal, irresistible. It has nobility, splendor, life, such as the penetrating insight of a Louis Nalpas can put into a film, the adaptation and astonishingly sensible production of a Henri Fescourt. And over and above that, an admirable technique. Humanity is indeed the essence of the film, 'Les Miserables,' which will engrave itself on the screens throughout the world.

"Henri Fescourt has instituted colossal scenes which show perfect continuity of action . . . even the smallest parts are magnificently played, a bright and intelligent cast giving devoted support to the interpretation of the masterpiece . . . this unquestionable triumph . . . a big success. The result, so much more brilliant than was expected, will give to the film the great place that it merits on the world's screens."

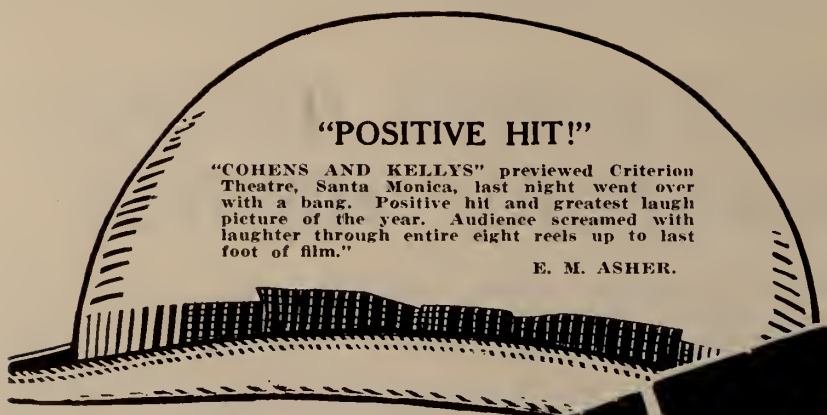
The *Cinema*, one of the most widely circulated trade papers in the United Kingdom, reports: "The audience comprised some three thousand people, and included a great many prominent Government officials, notabilities, and entire representation of the lay and trade press, and one of the largest gatherings of exhibitors ever assembled in France. In addition, there were big exhibitors from nearly every European country, some coming from as far as Stockholm.

"'Les Miserables' is one of, if not *the* world's greatest picture," continues the *Cinema*, quoting the remarks of one who witnessed the production. "In all, the film has been produced at far greater expense than any other European production yet made."

Other lay and trade papers are no less eulogistic in reviewing "Les Miserables." A print is expected by Universal Home Office executives shortly.

Hats Off!

To One of the Funniest Features Ever Made!



The COHENS AND KELLYS

Featuring a scream of a comedy cast:

GEORGE SIDNEY
CHARLIE MURRAY
VERA GORDON

and other popular comedians

Directed by
HARRY POLLARD
'nuff said

Presented by
CARL LAEMMLE
in association with Faultless Pictures Corp.

Universal's White List Miles

HARRY POLLARD

I am publishing this photograph because I want exhibitors to get a good look at the man responsible for what I believe is the merriest, funniest comedy of recent years.

Carl Laemmle

and Miles Ahead of All

"U" IS NEGOTIATING 25 THEATRE DEALS

Appointment of "Al" Fair as General Manager for New Theatre Chain Announced.

TWO announcements bearing on the plans of the new Universal Chain Theatres Corporation for acquiring motion picture theatres and interests therein in the United States, Canada and abroad were made yesterday from the offices of the corporation at 730 Fifth Avenue.

The corporation of which Carl Laemmle is president, announced the appointment of A. E. Fair, one of the best-known motion picture theatrical managers in the industry in this country, who has the reputation of having been one of the first to prove the value of operating chain theatres in the South, to be general manager of Universal Chain Theatres Corporation, the vehicle for acquiring and operating a chain of 1,000 cinema houses. Mr. Fair for a long time was identified with the building up and operation of the Lynch Theatrical Enterprises, which proved the profitableness of conducting a motion picture business on a scale similar to that of the leading chain-store organizations.

Mr. Fair went from the Lynch Theatrical Enterprises to Famous Players-Lasky Corporation as assistant to the theatre manager, Harold B. Franklin, of the latter organization. Subsequently, Mr. Fair investigated practically every big theatre deal Universal Pictures Corporation has consummated, and which Universal now is turning over to the Universal Chain Theatres Corporation. The selection of Mr. Fair is asserted to be in line with the recent announcement by Mr. Laemmle that "the best brains and abilities in the amusement business" would be obtained to conduct the big chain of theatres to be consolidated under the name Universal.

It was also stated that since the sale of $4,000,000 Universal Chain Theatres Corporation 8 per cent, preferred stock a week ago, nearly 300 theatres in various parts of the country have offered to sell out to the Universal Corporation. It was pointed out, however, that in each case of this kind careful investigation is being made to ascertain both the earning power and future prospects of the individual theatre, with a view to acquiring only those which will constitute strong links in the chain system planned. It was announced that 25 deals for theatres are now in active negotiation. They are being investigated by John Hostettler and Jas. C. Hostettler.

Myer Schine, president and general manager of the Schine Amusement Co., of Northern New York State, is co-operating with Carl Laemmle in the theatre extension work.

LOIS WEBER TO DIRECT MARY PHILBIN PICTURE

LOIS WEBER has signed a long-term contract with Universal as a director, and will make Mary Philbin's next starring production, announced Carl Laemmle just before the president of Universal Pictures Corporation left for Europe.

Miss Weber, a great admirer of the star whom she is to direct, is planning a story which will put Miss Philbin in a personality entirely different from anything she has yet done for the screen.

It is Miss Weber's aim to create an accurate picture of a thoroughly modern American girl, without making her the flapper, or, in other words, to show that a girl really can be a social and home success without having any of the attributes of the present-day flapper.

In this directorial contract, Miss Weber renews one of her first associations in the film industry. She was one of Universal's earlier stars and directors. For the past four years she has devoted herself to writing and traveling.

She is now working on the script for her first Philbin production.

UNIVERSALS SIGNS BIG STAFF OF DIRECTORS

A STAFF of more than a dozen of Hollywood's best-known directors have been signed by Universal Pictures Corporation to make the "White List" of 54 pictures for the 1926-1927 program.

Believing the director to be the most important unit in the production of pictures, Carl Laemmle, Universal president, has gathered together what he believes to be one of the best directorial staffs in the industry. Directors now under contract are:

William Seiter, Svend Gade, Edward Sloman, King Baggot, Harry Pollard, Edward Sedgwick, Edward Laemmle, Herbert Blache, Lynn Reynolds, Clifford Smith, Albert Rogell, Arthur Rosson, and James O. Spearing.

All are either in actual production now or are preparing to start work within the next three weeks. Universal expects to sign other directors in the near future, for in addition to the 54 features scheduled for 1926, the company plans to produce three spectacles of "Super-Jewel" brand, six serials and a schedule of one and two-reel comedies.

Two Fire Departments Helped Make It Right!

TWO city Fire Chiefs of Los Angeles and San Francisco, helped make it! Edward Laemmle wanted it perfect and it is! Expert advice par excellence on the thrills and glamor of the fire department right at his elbow! Two big fires! A whole street burned to the ground! 500 people and scores of firemen in this one scene! It's the daddy of all fire pictures ever made!

BURN UP YOUR ATTENDANCE RECORD!

The STILL ALARM

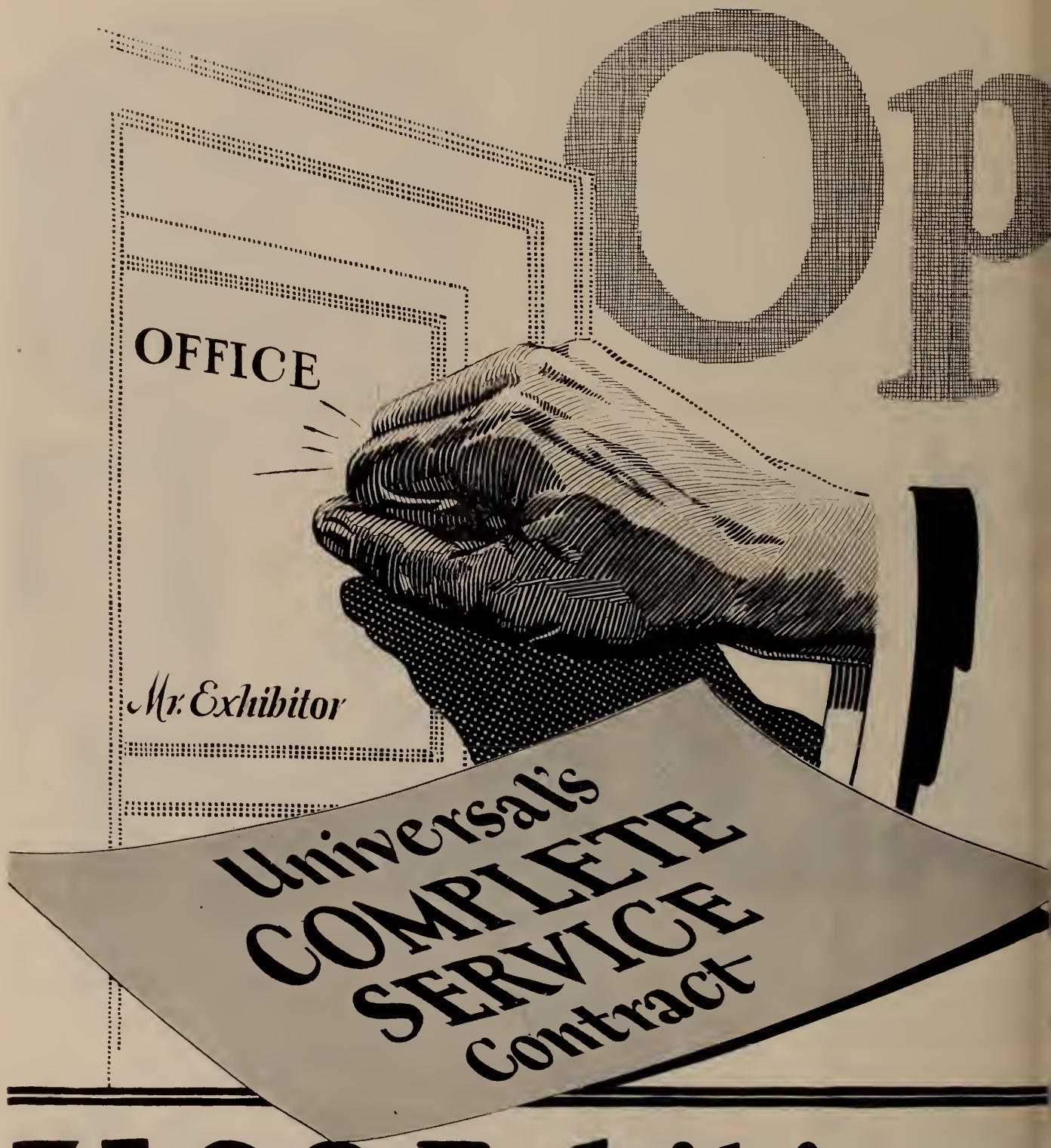
Presented by CARL LAEMMLE

with HELENE CHADWICK, WILLIAM RUSSELL, Edward Hearn, Edna Marian, John T. Murray and Richard Travers.

From the great stage play by Joseph Arthur and A. C. Wheeler

An EDWARD LAEMMLE Production

UNIVERSAL'S WHITE LIST — MILES AND MILES AHEAD OF ALL



3500 Exhibitors

portunity knocks once

An Unprecedented Offer of Greater Profits --- Read What Other Exhibitors Are Doing and Act NOW!

WAS PREVIOUSLY COMelled to close Tuesdays as I was king a loss every week. Now am able to reopen and am opering with a nice little margin."

—Star Theatre. Youngsville, Pa.

AD THIS PLAN BEEN USED ears ago we would be dollars ead instead of dollars in the ole. I have always found Uniersal square in their dealings d true to promises."

—Comet Theatre. Shelton, Neb.

EVER BEFORE COULD I ake it pay to run over two ghts a week. Now I can reale a profit three nights a week."

—Opera House. North East, Ind.

"IT HAS HELPED ME KEEP my house open when otherwise I would have to close. And it has built up our patronage almost 50 per cent."

—Galvez Theatre. New Orleans, La.

"IF MY BUSINESS CONTINues as it has been, I will be able to pay off a mortgage which I have had on my theatre for fourteen years."

—May Theatre. Mayville, Wis.

"A REAL BUSINESS BUILDER for anyone. They have done everything they agreed to do. Anyone will profit by this plan."

—I. O. O. F. Theatre.
So. Greenfield, Mo.

"I HAD TO DISCONTIINUE MY mid-week shows. Now I can run them and realize a prifit. I double my patronage Saturday and Sunday."

—Legion Theatre. Blunt, S. D.

"WE HAVE BEEN ABLE TO bolster up weak programs and put them over, to give our patrons more for their money and incidentally make ourselves some profit."

—Grand Theatre. Ranier, Wash.

"THE BEST BUY I HAVE made in years. The service has been a business-builder and have found it satisfactory in every respect."

—Doyle's New Hippodrome
Worthington, Ind.

have signed it

International Scores Greatest Coup

Much Discussed Locarno Treaty Pictures Are Released by International Newsreel as Part of Regular Semi-Weekly Issue—Controversy Still Rages in London

MOTION pictures of the signing of the Locarno Peace Treaty, the making of which created almost as great a sensation as the ratification of the pact itself, are being shown exclusively by International Newsreel in leading motion picture theatres throughout the country, beginning last Saturday.

When the plenipotentiaries of the great European nations gathered in the historic Gold Room of the British Foreign Office and attached their signatures to the Treaty, the most important event of history since the signing of the Armistice, took place.

Motion picture cameramen from all over the world had followed the great men of the seven European nations through all the stages of the preliminary proceedings at Locarno. Very few realized, however, that it would be possible for a single cameraman to invade the sacred precincts of the Foreign Office in London to record for posterity the actual signing of the Treaty, designed to end war for all time in Europe.

To the consternation of the conservative British press, certain motion picture cameramen were admitted when the pact was signed and the epochal pictures that they made were secured for exclusive distribution in the United States by International Newsreel Corporation.

When it was announced that through their enterprise International Newsreel had the exclusive rights in America for the pictures, a great hue and cry was raised by competitors. Not only was the British government appealed to, but the influence of Premier Mussolini, of Foreign Minister Stresemann, of M. Briand, Stanley Baldwin and Austin Chamberlain was sought in an effort to permit others to show the films. When those efforts failed, the State Department at Washington was also appealed to, but all attempts met with the same response—that International Newsreel had secured the exclusive rights and was entitled to all the benefits therefrom.

Under heavy guard, and protected by big insurance, negatives of the pictures were brought to this country.

Prints were made and sent to all parts of the United States and the pictures are now being shown in the important theatres in every town and city.

The exclusive presentation of these pictures in this country by International Newsreel is regarded as one of the most outstanding "beats" in newsreel history.

The controversy, started over the exclusive distribution of the films by Gaumont and International Newsreel, is still raging. London newspapers for the past week, just received here, contain literally scores of columns of what is considered the most remarkable newsreel beat in history.

The majority of the British press, led by the *Daily Express*, which is owned by Lord Beaverbrook, also one of the chief owners of Pathe of London, are bitter against the refusal of the British government to interfere in the matter. E. Foxen-Cooper, technical Adviser of the British Government on cinematography, has been made the target of vicious attacks by certain of the London newspapers. To all of these attacks, Mr. Foxen-Cooper has maintained a dignified silence, except for the publication of a letter in answer to a telegram from Pathe of London. This letter reads:

"Dear Sir: I am in receipt of your telegram addressed to this office, which reads as follows:

" 'The majority of the kinema theatres in this country and the colonies and our allied news films and agencies in every country will be unable to show the Government pictures of the actual signing of the Locarno Treaty unless we are granted an equal opportunity of showing, the monopoly is removed from one firm, and kinema news films are treated in the same lines as the press.—Editor, *Pathe Gazette*, London'

"In reply thereto I beg to say the arrangement made for the distribution of the film which was taken of the signing of the Locarno Treaties promises to give much more satisfactory results than those suggested in your telegram. From the data before (*Concluded on Page* 43)

BIRMINGHAM THEATRE'S EFFECTIVE FRONT

The Princess Theatre, Birmingham, Ala., suspended a 24-sheet cut-out in front of red, green and yellow bunting. Indireet lighting gave the effect of an Aurora Borealis or, to mention a more brilliant speetaele, a Midnight Sun. Exeellent business on "The White Outlaw" is reported by the enterprising manager of the Princess.

The Midnight Sun

A DIMITRI BUCHOWETZKI Production

with

Laura La Plante

Pat O'Malley

RAYMOND KEANE

GEORGE SIEGMAN

and others

She had the night in her eyes, the sun upon her lips and he called her his "Midnight Sun"

A UNIVERSAL PRODUCTION

PRESENTED BY CARL LAEMMLE

The

With

LAURA LA PL

as The Dancing T

PAT O'MAL

George Siegmann Ray

Presented by CARL LAEMM

Midnig

NTE

EY

Keane

E

Laemmle Announces Super for 1926

Universal to Make "The Star Spangled Banner" Dramatic Screen Story of Our Anthem's Origin

THE UNIVERSAL PICTURE CORPORATION plans to make a special feature entitled "The Star Spangled Banner," it was announced yesterday at the Universal Home Office, 730 Fifth Avenue. In the main it will be a dramatic screen presentation of the colorful incidents which led up to the writing of the American National Anthem by Francis Scott Key, during the siege of Fort McHenry, near Baltimore, in 1814. The picture will go into production with the least possible delay so that it may be ready for release before next Independence Day, July 4th, 1926.

Universal reports that no pains will be spared to make this an unusual feature. It has not yet been determined how long it will be. The pick of Universal's scenario editors already are working on the story and script, and a director soon will be assigned to the picture. Many scenes of the production will be filmed in the actual locations in and around Baltimore, where the historical events occurred.

George Cochrane, a brother of R. H. and P. D. Cochrane, Universal officials, and himself a director and a member of the Home Office staff, is credited with the idea for this special. He served in France with the Marine Corps and his realization of the appeal of such a picture to every American family prompted his timely suggestion.

The picture will admit of remarkable stage presentations and music accompaniment.

UNIVERSAL SEEKS OWNERS OF FOUR SELZNICK PICTURES

IF the owners of four moving pictures will apply to the Universal Pictures Corporation of Delaware, whose office is at the office of the Universal Pictures Corporation at 730 Fifth Avenue, they will learn something to their advantage.

This or similar announcement will probably be carried in advertising form to make the thing legal and binding, but the fact remains that the Universal people can trace no ownership for the negatives of "The Fighting Coward," which features Mrs. DeWolf Hopper, William B. Davidson, Warren Cook and Charles Gerard in five thrilling reels; "Is Love Everything," a production in six reels, and the main title states that it's a William Garson production; "Nell of the Circus," a Sawyer Film Production with full titles in four reels; and "Seeds of Vengeance," produced by C. R. McCauley Photo Plays, Inc., in five reels and including five titles.

Universal did not come into physical possession of these pictures by any carelessness on the part of their erstwhile owners, but through the Selznick photoplay assets which it took over. There is no record with these photoplays to indicate who the present owners are, and when satisfactory proof of ownership is forthcoming and the storage charges paid, Universal will be very glad to turn over the productions intact.

Make Mel Brown Universal Director

MELVILLE BROWN, who has been a member of the Universal scenario staff for almost three years, has signed a contract to direct features with that company.

He will begin production for his first picture "Doubling for Daphne" soon.

Brown is credited with the adaption of some of Universal's most successful pictures, and has specialized in farce comedy. Among other pictures, he has written "Poker Faces," "What Happened to Jones," "I'll Show You the Town," and many others.

He started in the film industry as an actor, playing leads with Olive Thomas and other stars, then turned his attention to writing and directing. He directed two-reel comedies for Warner Brothers, Universal, Vitagraph and Roach and has written a score or more of successful adaptions.

Laemmle Finishes "The Still Alarm"

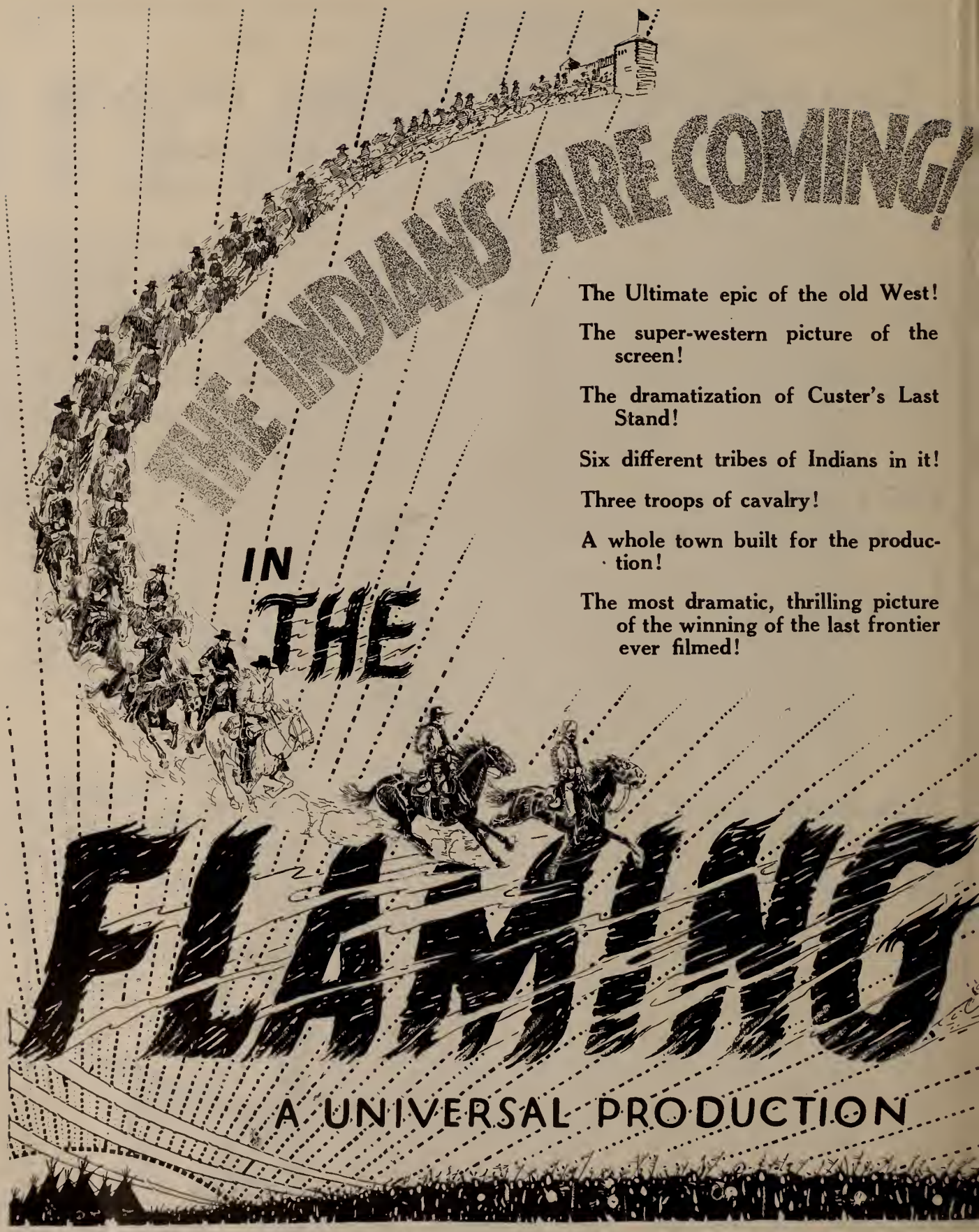
FINAL scenes for "The Still Alarm," Edward Laemmle's Universal-Jewel production, have been made at last after a period of almost six months.

The picture was completed four months ago except for fire scenes of a burning apartment house. The apartment house set was built at the studio, and the director was ready to ignite it when a production official decided it should be used first in another picture.

Before the director finally fired the set, it had been used for flashes in two other pictures, and the burning of the four-story set, when it finally occurred, was quite an occasion.

Helene Chadwick, William Russell, John T. Murray, Edna Marian, Richard Travers, Edward Hearn, Dot Farley and others play leading roles in "The Still Alarm."

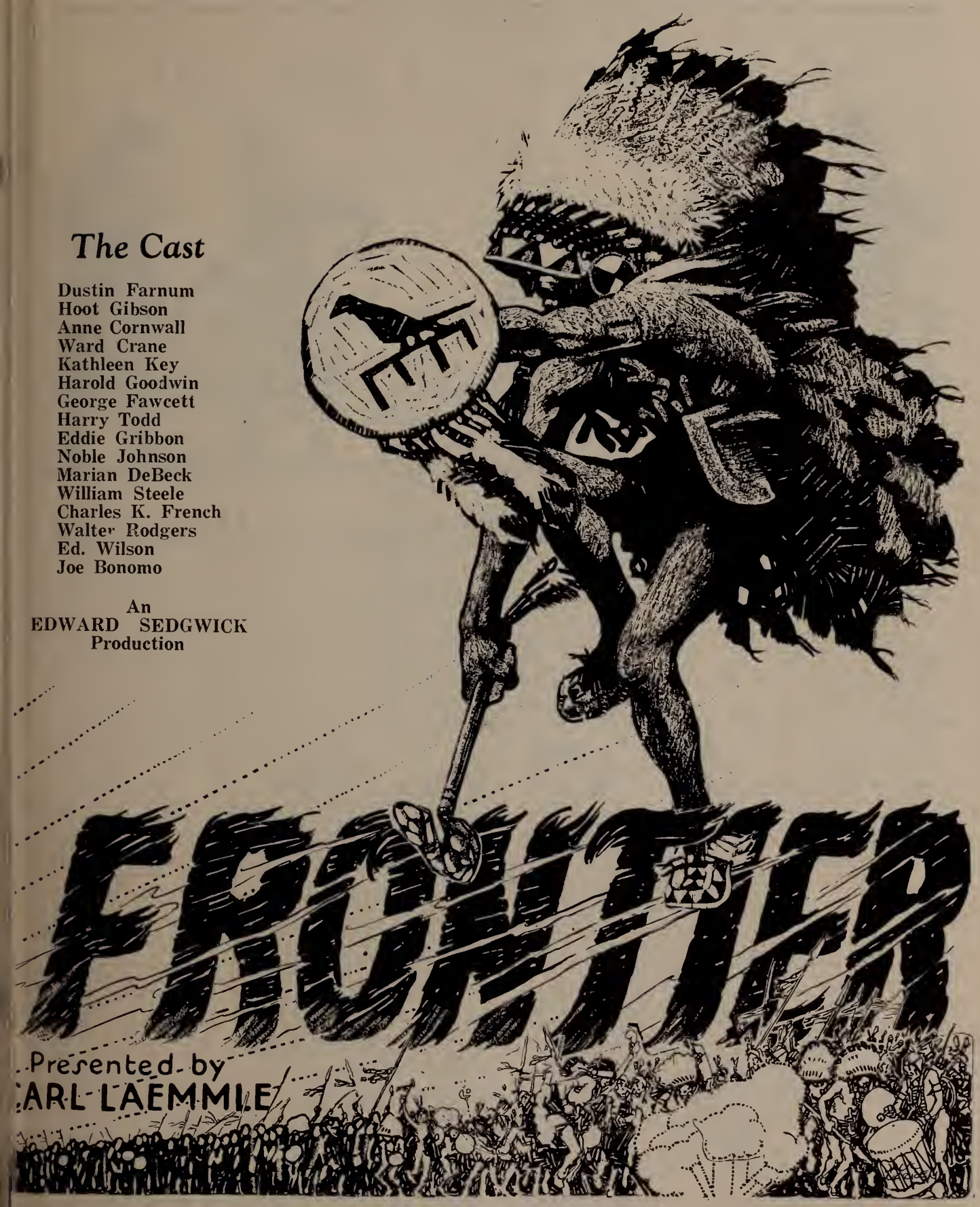
Fire department officials coöperated in producing the picture.


THE INDIANS ARE COMING!
The Ultimate epic of the old West!
The super-western picture of the screen!
The dramatization of Custer's Last Stand!
Six different tribes of Indians in it!
Three troops of cavalry!
A whole town built for the production!
The most dramatic, thrilling picture of the winning of the last frontier ever filmed!
IN THE
FLAMING
A UNIVERSAL PRODUCTION

The Cast

Dustin Farnum
Hoot Gibson
Anne Cornwall
Ward Crane
Kathleen Key
Harold Goodwin
George Fawcett
Harry Todd
Eddie Gribbon
Noble Johnson
Marian DeBeck
William Steele
Charles K. French
Walter Rodgers
Ed. Wilson
Joe Bonomo

An
EDWARD SEDGWICK
Production



THIS IS HOW THEY GOT THEIR START!

Noted Screen Beauties Began in Westerns

MUCH water has run under the bridge since some of our stars of today have reached their present positions of eminence in the screen world. It is a far cry from the days when they first entered motion pictures.

A most prolific source and the Alma Mater of a great many cinema luminaries is, strange to say, the lowly western. That branch of screen entertainment is responsible for the rise of any number of popular favorites, who today have almost forgotten their initial, tottering steps in their path up the ladder of movie fame.

Mary Philbin, the dainty star, who is noted for her dramatic and emotional portrayals which were first brought to the attention of the world via "Merry Go Round," made her first appearance on the silver sheet in "The Blazing Trail," a Western, with Hoot Gibson. She also co-starred with Jack Hoxie in "Where Is This West?"

Laura La Plante, unrivalled as a farceuse and comedienne, who became a star in "Sporting Youth," "The Teaser," and other pictures, played opposite Hoot Gibson in her first movie venture.

A third case is Virginia Valli of the wistful eyes and wonderful smile. Miss Valli is noted for her sympathetic appeal and remarkable gift of mimicry as was so ably exemplified in "Siege" and "The Signal Tower." Once more, the medium of the Western picture was the gateway to her present position of eminence.

Sweet Marian Nixon, who is remembered for her roles with Reginald Denny in "Where Was I?" and "I'll Show You the Town," and in Maurice Tourneur's "Sporting Life," broke into pictures in the habiliments of the cowgirl.

Mary Philbin, the beautiful, Laura La Plante, the piquant, Marian Nixon, the adorable, and Virginia Valli, the charming, all started their celluloid careers toting guns.

All four stars are together at Universal City. Their friendship is not confined to the lot, either, for whenever the exigencies of the picture business allows, they are seldom apart and no social event of importance in Hollywood is complete without this beautiful quartette.

Each of these popular stars is either now at work or soon to start on productions for the 1926-27 schedule. Mary Philbin, under Lois Weber's direction, will appear in Charles Dickens' beloved "Little Dorrit." Laura La Plante is to play in Harry Pollard's production, "Poker Faces." Virginia Valli is working under Svend Gade's direction in "Watch Your Wife." Marian Nixon will soon start work on another vehicle at Universal City, one calculated to show her to best advantage.

Big Campaign Aids 'Phantom' In Utica

CARL LAEMMLE'S ever-surprising, box-office-busting "Phantom of the Opera" opened to phenomenally good business at the Robbins-De Luxe Theatre, Utica, N. Y., for an extended run. "Het" Manheim, newly appointed exploiteer in the Buffalo and Albany territory, joined forces with the De Luxe advertising office to put over as extensive and far-reaching an exploitation and publicity campaign as has been seen up-state in many a month, and combined with the picture's remarkable drawing power, the "taking of Utica" was inevitable.

The campaign opened with the proverbial bang as both the Observer-Dispatch, local evening newspaper, and the Press, morning paper, were tied up in co-operative ad schemes. The Observer-Dispatch used a full page in a hook up with the radio dealers of the town, in which "the phantoms of the air welcomed 'The Phantom of the Opera,'" and the page was printed two days previous to the engagement. A modification of the Observer page was sold to the local merchants for the Press, rival morning publication, and broke the following day, thus giving the "Phantom" engagement two extra full-page splashes on the two successive days preceding the opening.

The newspaper ad campaign was enlarged from a teaser scheme to cover a week's advance, the press book suggestion of "the jeweled cross" being used effectively in the teaser spaces. An extensive posting and sniping campaign was used by the theatre for the first time, and included announcements on the fronts of all local and suburban trolley cars.

A tie-up of exceptional value was arranged with the Loose-Wiles Biscuit Company, who distributed 30,000 bags of crackers, with the imprint "Compliments of Mary Philbin, featured in 'The Phantom of the Opera,' playing entire week at the De Luxe. Mary eats Sunshine biscuits —why don't you?" All of the local schools, theatres, and functions were included in the distribution of the bags of crackers, besides the distribution by all of the grocery store accounts of the local Loose-Wiles agency. All of the company's delivery trucks were bannered with a like "Phantom" tie-up inscription.

The next move was to arrange sixteen window tie-ups, including the placing of Joe Weil's "Phantom Red" in the ranking department store, Robert Frazier's, which not only beautifully displayed the red goods with the run tie-up, but also pushed the sales of its "Phantom Red" stock in a manner that incidentally pushed the sales of tickets at the De Luxe. A "Norman Kerry-Stripe" was used in a tie display by the Toggery Shop, prominent men's store. The other windows were, for the most part, Mary Philbin tie-ups, using the press book stills. These included a glove window, electrical appliances display, Likly trunks, and numerous others. A leading confectioner put up a special "Phantom" candy mixture.

The local dairy, Graffenburg's, by special arrangement, tagged every outgoing bottle of milk with "Phantom" advertising, on the day previous to the opening. A Mary Philbin milk tie-up still was used in a cut with an appropriate imprint, for this. The Sunday newspaper used stock "Phantom" roto-heralds as inserts, and reached several thousands of homes on the day of the opening.

The campaign was completed with a Hamilton College French Club matinee, for which a few rows were set aside for the nearby college organization.

"PHANTOM MYSTERY BOX"

This novel display was made by Asst. Mgr. Kenneth Dark of the Liberty, Oklahoma City, Okla.

Good Campaign For "Phantom"

EXTENSIVE newspaper advertising was the means used by "Pop" Hartman, Big U exploiteer, to swing "The Phantom of the Opera" into S. R. O., business at the new Mosque Theatre in Newark, N. J., said to be the most beautiful theatre in New Jersey. A week before the opening, ten-line teaser ads were inserted in all the papers reading: "A great surprise is in store for you at the Mosque Theatre next week!"

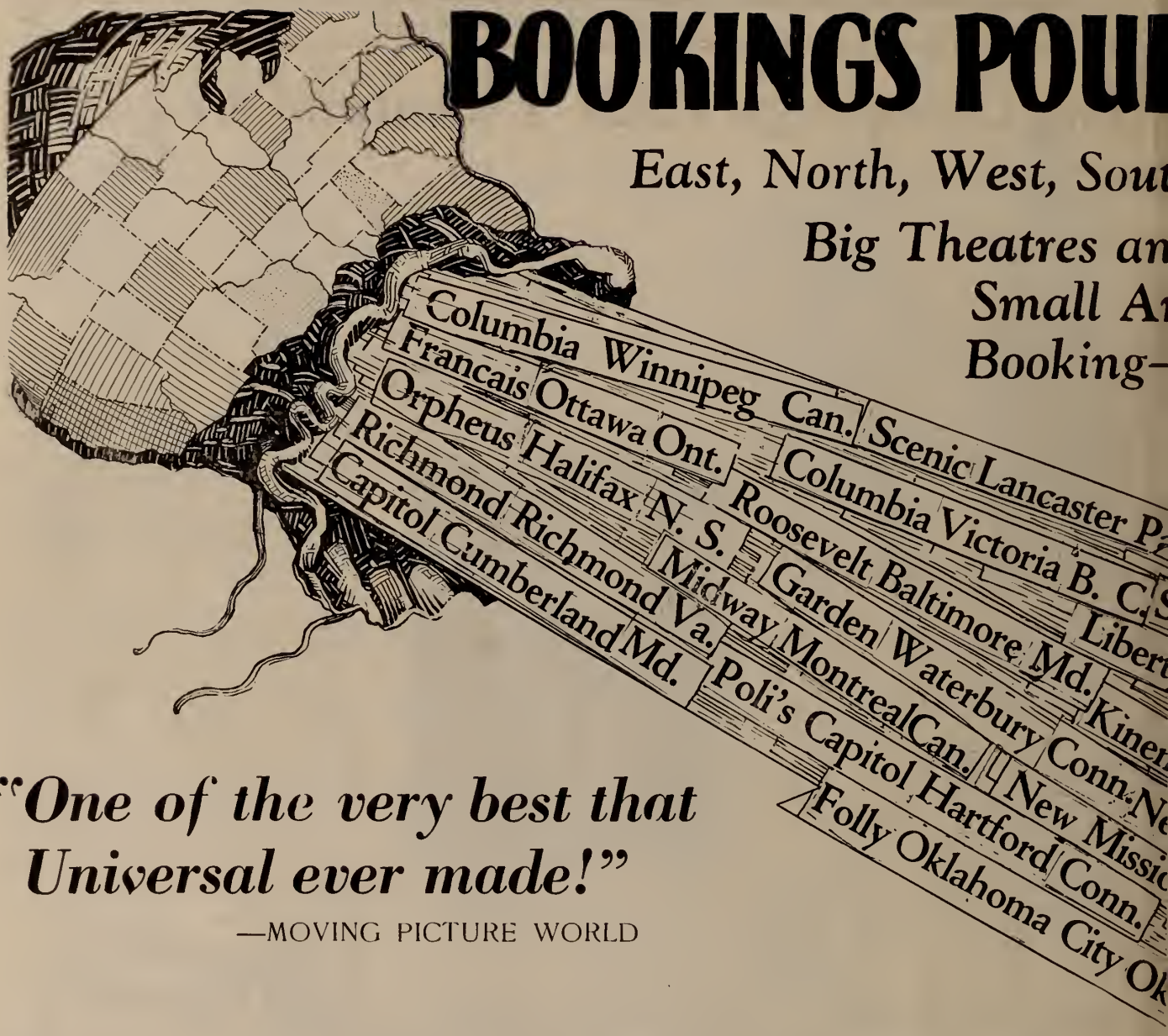
The next ads were increased to 20-lines double column and announced that "The Phantom" with Lon Chaney and a cast of 5,000 would be at the Mosque on Tuesday—"4,000 seats at popular prices." On the Monday before and the day of the opening the space was increased to a quarter page. The rest of the week there were 20- and 30-line ads in every day.

AUTO LICENSES TIE-UP PICTURE

ANYONE whose automobile license number was printed in one of the ads on a double truck co-operative put out for Reginald Denny in "I'll Show ou the Town," at the Kelley Theatre in Iola, Kan., could collect two tickets for the show from the firm in whose advertisement he found it. That was the twist Bob Gary, Universal's exploitation man in Kansas City, worked out to make folks read the co-op.

He arranged a neat layout of his pages with a two and a half inch strip across the top of both pages telling of the free ticket stunt and an 8 x 12 space in the center of the page for the theatre's ad. Surrounding it were those of the fourteen merchants who had taken space.

Gary's comprehensive campaign resulted in banner business.



"One of the very best that Universal ever made!"

—MOVING PICTURE WORLD

"Plenty of action and thrills—should prove a drawing card!"

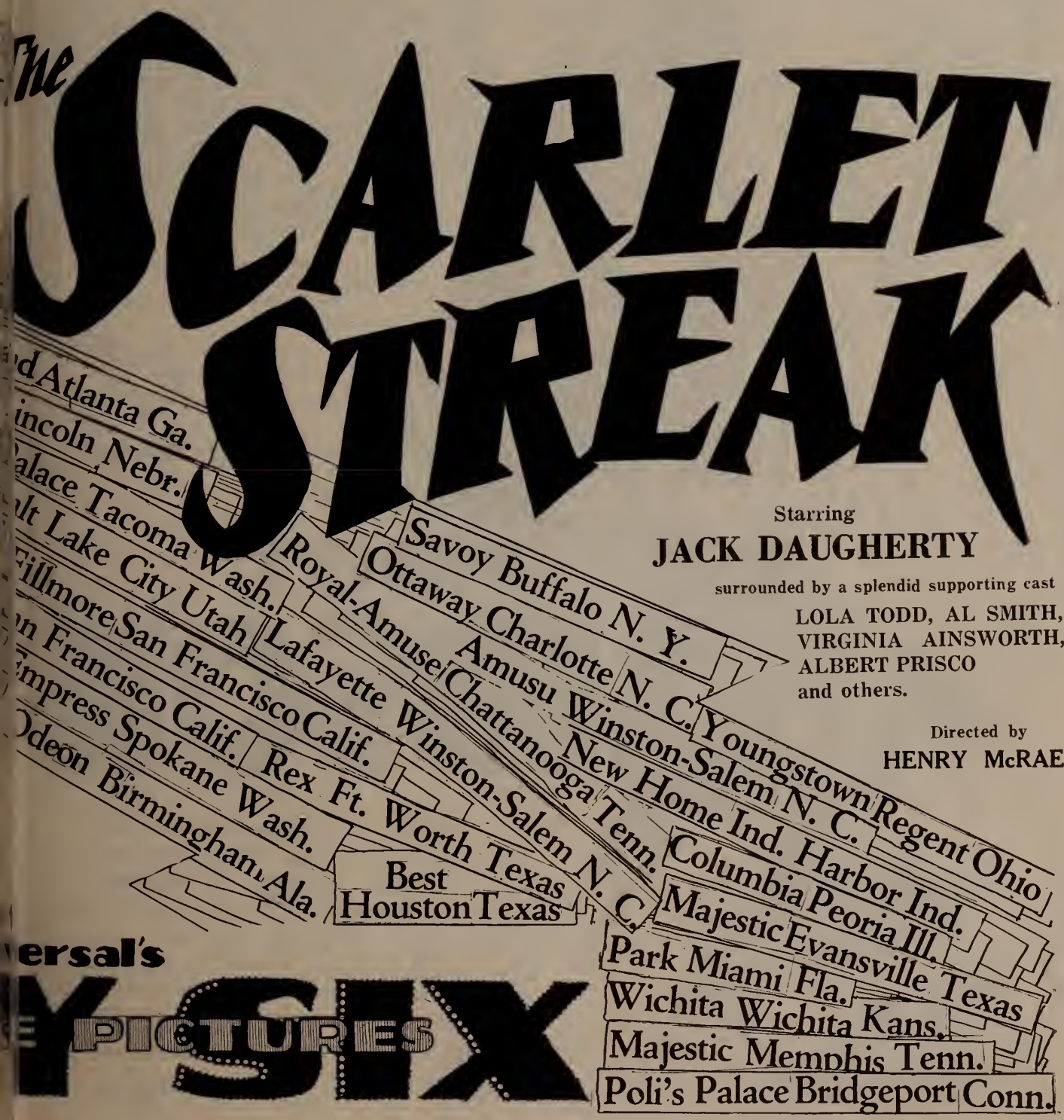
—EXHIBITORS TRADE REVIEW

One of U

LUCK

ADVENTU

IN FROM EVERYWHERE!



ersal's

PICTURES SIX

"All of Hoot's are Good"

—George Marlow, Washington Theatre, Atoka, Okla.

They're box-office bread-winners for all exhibitors!

"Mr. Exhibitor can't go wrong dating this one." —Capitol, Glen Rose, Texas.

"'Calgary Stampede' broke all house records." —Regent Theatre, Calgary, Alta.

"Each one of the last four Gibson pictures has done a better gross business than the preceding one."
—National Theatre of California, San Diego, Calif.

"Friday S. R. O. business and Saturday broke all records."
—Princess Theatre, Olney, Texas.

For Bigger Money Play—

HOOT GIBSON

IN

"The Arizona Sweepstakes"

A CLIFFORD SMITH Production

"The Calgary Stampede"

A HERBERT BLACHE Production

"Spook Ranch"

An EDWARD LAEMMLE Production

UNIVERSAL-JEWELS

Presented by

CARL LAEMMLE

NOVEL BALLYHOO FOR GIBSON-JEWEL

Universal Exploiteer, Charles E. Lounsbury, borrowed this stage-coach for the run of "The Calgary Stampede," at the American, Denver.

'69 Stage Coach Aids "Calgary Stampede"

A TIE-UP with the local stockyards is not usually considered when a motion picture exploitation campaign is being laid out, but Charles E. Lounsbury, the Universal exploiteer in Denver, has proved that it should be.

Mr. Lounsbury was working on "The Calgary Stampede," one of Hoot Gibson's latest Universal Jewels, soon to play the American Theatre, Denver, when he discovered that the Denver Stockyards Company owned a stage-coach which had survived from the early days of the West. He was permitted to borrow this for a ballyhoo, and furthermore he was given a driver and cowpuncher to sit up in front, four dapple-gray horses to pull it, and two more horses with riders.

A quartette of usherettes from the America, dressed in '69 costumes, rode on top of the stage, waving to the street crowds. Through an arrangement with the police department, two of Denver's "finest," led the equipage through the principal downtown streets.

Banners on either side of the coach announced that the girls were on their way to the "Calgary Stampede," at the American Theatre. At noon the stage was drawn up in front of the theatre where for half an hour it was the center of a curious throng.

"PHANTOM VOICE CONTEST" A RIOT

"THE Phantom of the Opera," is evidently out to prove to those who thought "The Hunchback of Notre Dame," was a good box-office attraction that "They ain't seen nothin' yet." Down in Galveston, Texas, at the Martini Theatre it grossed $600,000 more in four days than the "Hunchback," at a lower admission price and in spite of the worst weather of the year.

The big feature of the campaign put on by Jack Meredith, Universal exploitation man, was a "Phantom Voice Contest." Each night for a week before the opening singers sponsored by local organizations broadcast from Station KFUL. These singers were introduced as "Phantom Singers" and were known only by numbers.

Coupons were carried in both the local papers with which readers could register their vote for the best "Phantom Singer." The winner, who polled 925 votes, by the way, was engaged by the theatre for the "The Phantom of the Opera" engagement. This contest not only stimulated interest in Galveston, but also brought patrons in from the surrounding country.

Through the use of tie-up stills, Meredith secured windows in a radio store, electrical shop, book store and florist shop. One big department store and a woman's specialty shop donated elaborate displays on "Phantom Red" goods.

Heralds were inserted one week in advance in vaudeville programs and 1000 blotters were distributed in offices and banks.

The record established by "The Phantom" in Galveston is but one of hundreds being made throughout the country by this money-maker.

A CLEVER "PHANTOM"

Effective display made by Universal Employees.

CLEVELAND POSTER MEN MAKE NOVEL ACCESSORY

THE "Phantom" shadowbox shown herewith is the work of Lou Swee and Harry Lymon, respectively Poster clerk and assistant, in the Cleaveland "U" office. Lou is an artist and Harry is an electrician. Between them they evolved a "phantom" that is a real thriller.

They did the work nights, after their department had closed, and it was some job too. Lou painted the phantom himself on a piece of beaver-board, then cut it out and he and Harry dressed it in cloth as nearly like the real Phantom as possible. Then they procured an old three-sheet frome, took out the back, draped it with black cloth and hung a black back-drop. They then installed lights in the top and bottom and covered the whole with fine white scrim.

The Phantom was hung on a piece of iron in the middle of his back so that when the lights were on one could not tell how the figure was suspended. The scrim had to be taken off when the photo was taken. The figure is placed in a corner of the Cleveland exchange and gets all kinds of attention.

EIGHT "BUSTER BROWNS" READY FOR LAUGH MONTH

Ten Other Century Comedies Offered for Pre-Release Booking During Laugh Month by the Stern Brothers in Addition to Regular January Releases.

EIGHT Buster Brown Productions will be available for booking during National Laugh Month, it was announced this week by the Stern Brothers, producers of these two-reel comedies. This includes three of the series which ordinarily would not be released until later in the winter and spring, but which are being rushed to the exchanges now so as to be on hand for January.

Not only have the Sterns sent word to all Universal Exchanges to pre-release the forthcoming Buster Brown productions for Laugh Month, they also have let down the bars on all Century Comedies now in the exchanges and those which will be in the exchanges during the next few weeks. This will include comedies set for release up until the end of April, or a total of eleven two-reelers which exhibitors now have the privilege of running before their release dates, an opportunity being seized by many showmen.

"The best way in which we can help to make Laugh Month a success is to provide a large assortment of good comedies for showing during that month," the Sterns state. "By letting down the bars on release dates and by speeding up the making of prints on all comedies now on hand, we feel that we can give the exhibitor an unusual variety of subjects from which to choose. We have made arrangements assuring that Buster Brown Productions and Century Comedies as far ahead as the April releases will be completed in the factory and shipped to the various Universal exchanges in time for January releases, this will total seventeen two-reels comedies which the exhibitor can get right out of the can."

The Buster Brown productions offered for pre-release showing are: "Buster's Nose Dive," "Buster's Hunting Party," and "Buster's Sky Rocket." The regular January release, "Buster's Bust-Up," has just completed a very successful week in the Capitol Theatre, New York City, a showing which firmly established the Buster Brown productions at the top of Short Product box-office quality.

Including the January releases, the following Century Comedies are included in the pre-release two-reelers for Laugh Month: "Her Lucky Leap," "Flying Wheels," "Yearning for Love," and "Painless Pain," all starring Winda Wiley; "A Honeymoon Squabble," "The Big City," "Say It With Love," all starring Edna Marian; one of the new Wampas Baby stars; "Crowning the Count," and "A Flivver Vacation," starring Eddie Gordon; "Helpful Al," "Accidents Can Happen," and "Al's Troubles," all starring Al Alt; "Too Many Babies," featuring Charles King and Constance Darling.

The four Buster Brown productions which already have been released, and which are offered as excellent Laugh Month material are, "Educating Buster," "Buster Be Good," "Oh! Buster," and "Buster's Nightmare." The last recently had a successful week in Warner's Theatre, New York City.

The Century Special production, "Little Red Riding Hood," with Peter the Great and Baby Peggy, released this week, also is suggested as an appropriate holiday and Laugh Month two-reeler.

Sterns Offer Cash Prizes To Laugh Month Showmen

SPECIAL prizes to exhibitors are offered by the Stern Brothers for exploitation stunts used with their product during Laugh Month, it was announced this week. The product includes the Buster Brown productions and the Century Comidies released by Universal.

There will be three prizes, $25.00 each, one prize of $15.00 and one of $10.00, allotted as follows:

For the best exploitation of a Buster Brown Production during the Laugh Month, the Stern Brothers will write the exhibitor a check for $25.00. The next best Buster Brown exploitation will get $15.00 and the third best, $10.00.

For the best exploitation stunt on a Wanda Wiley-Century Comedy, the Sterns will award, $25.00. A similar prize will be given for the best stunt on an Edna Marian-Century Comedy.

"We hope this will lend additional incentive toward the advertising and exploitation of Short Products during Laugh Month," assert the Sterns. "Many exhibitors realize what good box-office tonic even the simplest exploitation of Short product means, but far too many theatre men are indifferent on this score. It has been proven time and time again that One Dollar invested in good exploitation is good for Two at the box-office. One hundred percent on your money is pretty good return.

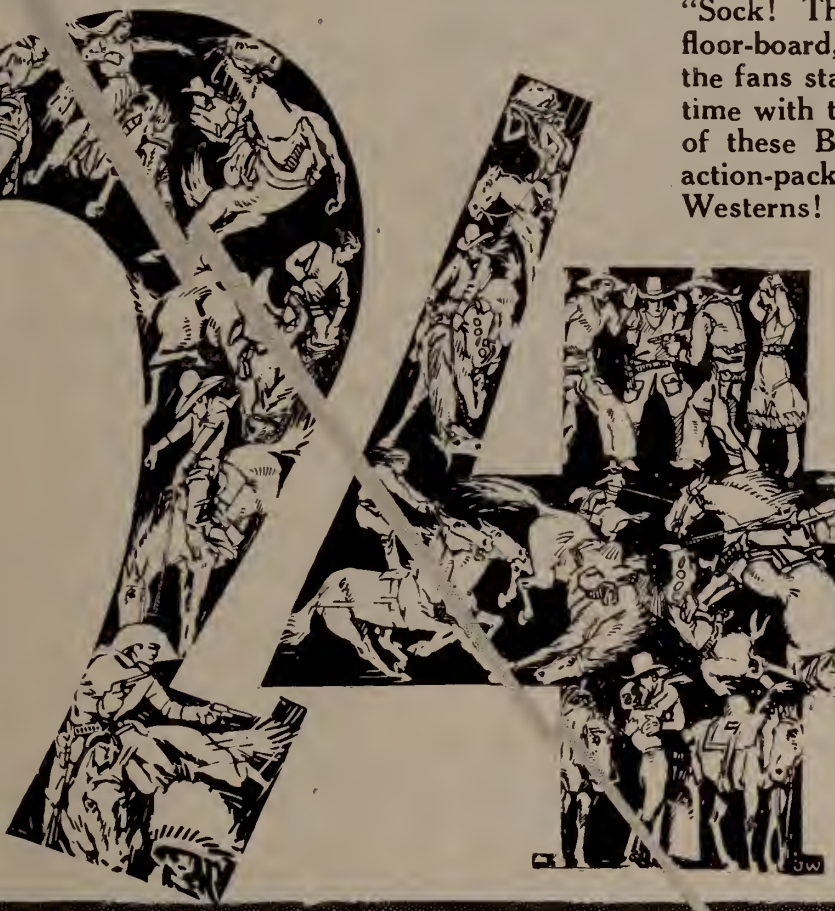
"The Buster Brown Productions are ideal subjects for exploitation. Besides offering a variety of national clothing, shoe, hosiery and other ready-made tie-ups, they offer unusual opportunities for any stunt with a child, or toy angle. Reports from various sections of the country are pouring in confirming their availability for simple and effective exploitation."

It is pointed out by the Stern Brothers that exhibitors competing for those prizes should send in an account of what they do, with pictures or other material where possible, to the Stern Brothers, 730 Fifth Avenue, New York City, and also to the Contest Committee of National Laugh Month, 218 West 42nd Street, New York City, as exploitation stunts done during Laugh Month are in line for the previously announced Laugh Month prizes. In case of a tie, the Stern Brothers will award duplicate prizes.

"Here's a ripping good one for a Saturday night. They just ate it up!"

—says Clyde Allen, Casino Theatre, Antwerp, N. Y., of Jack Hoxie in "Don Dare Devil."

"Sock! There goes another floor-board," you'll say as the fans stamp and cheer in time with the sizzling speed of these Blue Streaks. 24 action-packed, thrill-tested Westerns!



These are the stars that will make 'em stand up and cheer:

JACK HOXIE
with Scout, his horse, and Bunk, his dog

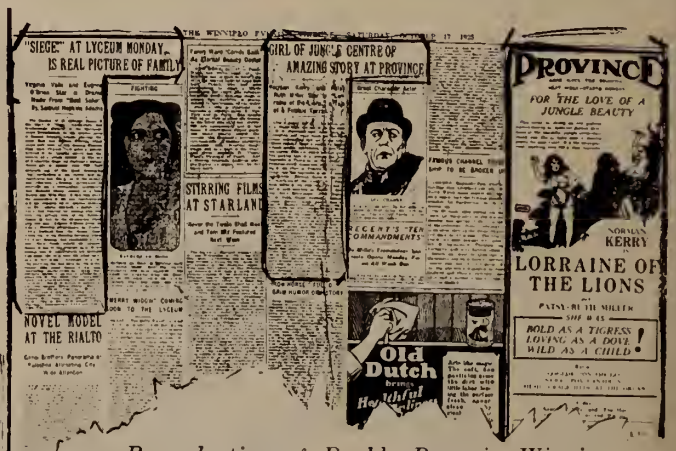
ART ACORD
with his horse, Raven, and his dog, Rex

PETE MORRISON
in Lariat Productions with Lightnin', his horse.

Produced and Released by UNIVERSAL

BLUE STREAK Westerns

Winnipeg Exhibitors Strong for Universal



Reproduction of Double Page in Winnipeg Evening Tribune, Showing Predominance of Universal Publicity.

Jewel Publicity Grabs Big Space In Movie Section

THAT Winnipeg exhibitors and fans want, and get, the best in screen fare is evidenced by a recent issue of the Winnipeg Evening Tribune, reproduced above. Among the outstanding productions presented in one week at Winnipeg theatres, were: "Siege," "Raffles, The Amateur Cracksman" and "Lorraine of the Lions."

Besides obtaining three of the largest and most advantageously placed illustrations at the top of the pages comprising the dramatic section, all the Universal-Jewels landed long publicity stories under two-column heads in the most commanding positions. In adition, considerable publicity was accorded Universal's super-thriller, "The Phantom of the Opera."

Upstate Houses Work New "Phantom" Stunts

EARL ARNOLD, the man who plans the exploitation for Carl Laemmle's customers in the Buffalo territory, recently pulled a couple of good tricks for "The Phantom of the Opera." At Shea's Theatre in Jamestown, N. Y., a demonstration of the new Victrola machine was used in place of the theatre's usual overture for a week previous to the engagement. The machine played selections from "Faust" and an announcement of the coming of the "Phantom" was made at this time.

In Elmira where it played the Regent Theatre, he used a man dressed as the Phantom for advance work on a double truck co-operative. This ballyhoo wandered about the streets for four days prior to the appearance of the ad, jotting down automobile license numbers as cars drew up to the curb near where he was standing. His significance was kept a secret and he became the subject of much speculation. Then, just before the co-operative appeared, a big splash in the newspaper explained that this mysterious person was selecting automobile numbers, the owners of which were to be presented with free tickets to see "The Phantom" by advertisers in the double truck.

Another stunt employed in Elmira was on the lip-stick tie-up arranged by the Home Office. In addition to a windowful of "Phantom Red Lipsticks," a local drug store arranged to have a girl in the window making up with one of the sticks. A streamer announced a "Special Lipstick Matinee" when every woman would receive a sample lipstick.

Amateur Critic Contest Lasts More Than Month

AL FEINMAN, the Universal exploiteer in Philadelphia, reports that the Amateur Critics Contest conducted by the Philadelphia Daily News in connection with "The Phantom of the Opera" engagement at the Aldine was the longest contest of its kind ever conducted by a newspaper in the Quaker City, lasting, as it did, 37 days. Each day an important announcement bearing on the contest appeared in the columns of the Daily News thereby creating an uninterrupted stream of publicity on behalf of the picture which was reflected in added returns at the Aldine box-office.

Novel Tie-Ups Put Across Midnight "Phantom" Show

JACK MEREDITH, "U" exploiteer, made a midnight show with which he started off "The Phantom of the Opera" at the Orpheum in Muskogee, Okla., so attractive that he brought out a record crowd. Through an arrangement with a wholesale grocery, a demonstrator was placed in the lobby at this showing to serve coffee and cakes to the patrons, gratis.

HERE'S WHAT THEY SAID IT *WOULD DO*

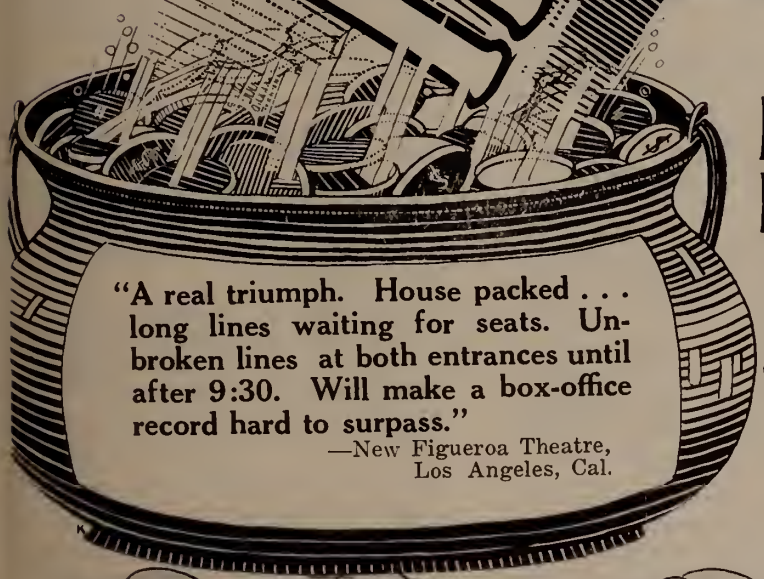
"IT HAS ALL THE EARMARKS OF A BOX-OFFICE WOW."
—N. Y. Telegraph

"COULD SCARCELY FAIL OF SOUND FINANCIAL SUCCESS."
—N. Y. Sun

HISPEOPLE

"Here is a picture that ought to bring in the shekels."
—N. Y. Graphic

"Certain to make a strong bid for popularity."
—N. Y. World



"A real triumph. House packed . . . long lines waiting for seats. Unbroken lines at both entrances until after 9:30. Will make a box-office record hard to surpass."
—New Figueroa Theatre, Los Angeles, Cal.

HERE'S HOW IT *DID IT!*

with
Rudolph Schildkraut
George Lewis
Blanche Mehaffey
Rosa Rosanova

Story by Isadore Bernstein

An EDWARD SLOMAN Production

UNIVERSAL'S WHITE LIST — MILES AND MILES AHEAD OF ALL

LAEMMLE ANNOUNCES 1926-1927 UNIVERSAL'S "GOLDEN RULE LIST"

(*Concluded from Page* 12)

Rule List will include Universal-Jewel pictures made with such stars as Reginald Denny, Laura La Plante, Virginia Valli, House Peters, Pat O'Malley, Louise Dresser, Hoot Gibson, Mary Philbin, Norman Kerry, Jean Hersholt and others. They will be directed by such well-known directors as Harry Pollard, Svend Gade, Edward Laemmle, King Baggot, Edward Sedgwick, William Seiter, Lynn Reynolds and others.

The entire list, although tentatively chosen, is not definitely set and no complete announcement will be made at this time, but the following pictures are sure to be included: "The Love Thrill," by Byron Morgan, as a Denny Jewel; "Poker Faces," as a Harry Pollard Production, with Edward Everett Horton; "The Trail of the Tiger," by Courtney Ryley Cooper, all-star picture, directed by Sedgwick; "Blister Jones," by John Tainter Foote, all-star, directed by King Baggot, probably with Pat O'Malley featured; "The Big Gun," by Richard Barry, directed by Edward Sedgwick; "This Way Out," by Frederick Isham; "Cap Fallon," by John Moroso; "The Whole Town's Talking," by Anita Loos and John Emerson, and "Too Many Cooks," by Frank Craven.

THE GUMPS: "Andy Gumps the finest short subjects ever played in my house." Olympic Theatre, Monessen, Pa.

THE GUMPS: "We have run all the Gump comedies and find them very popular with our patrons." Castle Theatre, Havana, Ill.

THE GUMPS: "Look like winners." Apollo Theatre, Princeton, Ill.

THE GUMPS: "Gump comedy pleased. Different... makes a change." Grand Theatre, Anamosa, Ill.

THE GUMPS: "Certainly a novelty. Great . . . . extra good!" Silver Family Theatre. Greenville, Mich.

THE GUMPS: "Have good pulling value and are much appreciated by our audiences." Madison Theatre Co. Seattle, Wash.

THE GUMPS: Interesting. Different. And will do more business than the average comedy." Star Theatre. Sandusky, Mich.

THE GUMPS: "We can trace 1000 extra children's admissions to it. And they brought their parents." Delmonte Theatre. St. Louis, Mo.

THE GUMPS: "Filled with spontaneous mirth and clean fun. Adding the newspaper publicity makes this a real asset to any program." Gem Theatre. Wichita Falls, Tex.

THE GUMPS: "Like them so well we get inquiries every day when we will have another. Glad I bought them." Yale Theatre. Groesbeck, Tex.

THE GUMPS: "Knockouts! More laughs than in a long time on any comedy." Starlight Theatre. Corning, Ark.

THE GUMPS: "Dandy. Action and laugh spots aplenty. Had good attendance." Liberty Theatre, Kansas City, Mo.

THE GUMPS: "Getting better and better and fit in ideally with any program. Hope to play them regularly for a long time. Our patrons thoroughly enjoy them." Simansky & Miller, Chicago, Ill.

THE GUMPS: "Good comedy. Very funny situations." Rialto Theatre, Terril, Ia.

THE GUMPS: "Actually did more business for us than any short subjects we ever played. With the wide publicity given in cartoons and newspapers should go well in any house." Grand Theatre, Ranier, Wash.

THE GUMPS: "Went over with a storm. Many stayed to see a second time. My motto is: Make more Gumps." Opera House, Belle Plain, Kan.

THE GUMPS: "Have made a big hit with our patrons. And in this day of featuring short subjects, we feature the Gump Comedies." Jacob's Theatre, McComb, Miss.

THE GUMPS: "The best drawing power of any comedy subjects this theatre has ever played. Not only do they go big with children but with the adults as well." Rialto Theatre, Jacksonville, Ill.

THE GUMPS: "The Gump family is a real asset to any program." Gem Theatre, Dallas, Tex.

THE GUMPS: "Andy Gump comedies the greatest box-office go-getters. Newspaper tie-ups invaluable." Luna Theatre, Sharon, Pa.

THE GUMPS: "If laughter killed, the undertakers would do a rushing business wherever a Gump Comedy is screened." Grand Pass Theatre, Grand Pass, Mo.

THE GUMPS: "A positive knockout. Set the audiences into hysterical laughter." Roanoke Theatre, Kansas City, Mo.

THE GUMPS: "The way they laughed I realized my mistake in not running these hilarious comedies sooner. I am going to advertise them plenty." Kirkwood Theatre, Kirkwood, Mo.

THE GUMPS: "Andy Gump Comedies greatest money-getting short subjects ever played." Rialto Theatre, Erie, Pa.

THE GUMPS: "It is the only comedy series I ever ran that draws money into the box-office." New Rex Theatre, Mt. Vernon, Wash.

THE GUMPS: "Advertised Gump Comedies with the feature and everyone was pleased. Had a packed house." Yale Theatre. Bartlesville, Okla.

THE GUMPS: "Gave them special mention on my attraction boards as they are a feature on my program." Auditorium Theatre. Berwyn, Ill.

THE GUMPS: "The greatest drawing card today. I always advertise these comedies ahead of the feature." New Holland Theatre. New Holland, Ga.

THE GUMPS: "Now that I realize what the Gumps mean, I am going to advertise them plenty." Jewel Theatre. Fremont, O.

How International Newsreel Helps the Theatre Managers

INTERNATIONAL NEWSREEL'S endeavors to help exhibitors put over International Newsreel, are broadened day by day with manifoldly successful results, both to exhibitor and producer.

The master stroke of exploitation has been the issuance of "Life's Greatest Thrills," than which few short subjects have received such universal commendation. This super-thriller has now been shown in most territories throughout the country and everywhere has been acclaimed as a super box-office attraction. Such prominent exhibitors and theatre-owners as Marcus Loew, Dr. Hugo Risenfeld, Balaban & Katz, William Brandt, W. M. Massiter, of the Whitehurst interest in Baltimore; A. M. Bowlos, of the West Coast theatres, and hundreds of others have voluntarily praised this means of exploiting International Newsreel, while no less a person than the President of the United States saw and enjoyed the picture on his recent trip to the West.

It proved a sensation in France, while in Canada, Ralph Ruffner, manager of the Capitol Theatre of Vancouver, read so much about the picture that he made a special trip to Seattle to see it in the projection room of the Universal exchange. In a letter of appreciation of it, he wrote:

"In years of close contact with every pictured news item, I am afraid we all little realize the great accomplishments in news-gathering constantly going on; and only the viewing of the cream of the world's most tragic and thrilling events brings out the full appreciation we should all have for the newsreel cameraman."

Newspapers everywhere acclaimed it; Allison Smith, of the New York *World*, devoting two columns in which to sing its praises.

The illustrated poster recently adopted by International Newsreel has proved of tremendous box-office value to exhibitors throughout the country, according to scores of letters received by International Newsreel and Universal Pictures Corporation.

Newsreels show in thrilling pictures the current events of the day; yet since their inception the posters used to exploit them have merely been cold type. What seemed like unsurmountable difficulties have always stood in the way of illustrating newsreel posters. It remained for International Newsreel to overcome these obstacles. With its unrivalled organization, International was the only newsreel that could possibly accomplish this task. The posters that now accompany every issue of International Newsreel contain three photographic reproductions of scenes that actually appear in the newsreel.

Exhibitors everywhere are taking advantage of this great box-office value and there has been an unprecedented demand for these remarkably interesting posters.

The unsurpassed quality of International Newsreels is demonstrated more forcefully as each issue appears. The recent football contests throughout the country have afforded International Newsreel an excellent opprotunity of demonstrating its enterprise.

International Newsreel's pictures of the Yale-Harvard game at Cambridge, on the afternoon of November 21st, were on the screens of the Metropolitan, Modern, Beacon, Strand and other of the leading theatres in Boston at 6:30 o'clock the same evening. On the same evening International Newsreel showed in Columbus, Ohio, pictures of the Ohio State-Illinois game, and the following afternoon they were on the screens of the Chicago theatres. Probably the most remarkable achievement was on the Illinois-Penn. game at Philadalphia. By the use of airplanes, automobiles and fast trains, International Newsreel was able to show pictures of the Penn.-Illinois game in Chicago at the first showing on Sunday afternoon, seventeen hours after the game was played. Such splendid effort drew forth encomiums from Balaban & Katz, Lubliner & Trinz, and other Chicago exhibitors, while radio announcements of International's enterprise in showing football games so promptly were broadcast in Chicago, Boston and New York City.

There are some of the things International Newsreel is doing for exhibitors without extra charge and with only the thought in mind to give the best first at all times.

Newspaper Feature Syndicate To Boost "Natl. Laugh Month"

EXCEPTIONAL support to Laugh Month is being given by the various newspaper feature syndicates, the Short Features Advertisers Association reports. Arrangements have been completed whereby, the various columnists, editorial writers, cartoonists and other special feature writers serving the thousands of American newspapers through the feature syndicates, are to devote special attention to the Laugh Month idea and to work in references and boost for it whereever possible.

An example of the wholehearted support Laugh Month activities is getting from these syndicates are the varied Laugh Month activities now being undertaken by the King Features Syndicate. From fifteen to twenty columnists of this service are to make Laugh Month a feature in one or more of their articles. Two special Laugh Month poems have been written and soon will appear in newspapers all over the country. The King syndicate is going even further in its support of the Laugh Month idea. It is sending out a special broadside on Laugh Month to all the newspapers it serves, calling attention to the wide-spread benefits of the movement and calling upon each editor for liberal support.

Six of the leading King Features cartoonists and the following well-known independent newspaper artists, Terry, Webster, Bill Johnston and Locher, were filmed in special Laugh Month scenes for a national news reel early this week.

INTERNATIONAL SCORES GREATEST COUP

(*Concluded from Page* 20)

me I am satisfied that the majority of theatres in this country showing news films will exhibit the Locarno Treaties film; further, that abroad, and more especially in America, all the large theatres and the majority of the smaller theatres will be offered facilities to screen the film in question. Whilst I am anxious to obtain the greatest jublicity for the record of this important event, I have not found it advisable in this instance to follow a practice which you infer has been successful with general press agencies."

Attempts were made to prevent the shipment of the pictures to the United States, but when the matter was brought up in Parliament, the statement that the pictures were already on their way disposed of that suggestion.

A Universally Happy New Year To The Entire Picture Industry

EASTERN DIVISION

E. W. Kramer, Director

Albany, N. Y.	Univ. Exch., Inc.	676 Broadway	H. C. Bissell
Buffalo, N. Y.	"	257 Franklin St.	C. E. Goodwin
New Haven, Conn.	"	126 Meadow St.	M. Joseph
Philadelphia, Pa.	Interstate Film	1308 Vine St.	S. Wittman
Washington, D. C.	Univ. Exch. Inc.	N. J. Ave. & K Sts.	M. Epstein
Cleveland, Ohio	"	21st St. & Payne	A. J. Mertz
Detroit, Mich.	"	159 E. Elizabeth	Joe Friedman
Pittsburgh, Pa.	"	1018 Forbes St.	H. M. Herbel
Toronto, Can.	Can. Univ. Exch.	277 Victoria	C. Hague
Montreal, Can.	"	12 Mayor St.	D. Leduc
Calgary, Can.	"	408 E. 8th Ave.	F. Vaughan
Vancouver, B. C., Can.	"	553 Granville	R. A. Scott
Winnipeg, Man., Can.	"	502 Film Ex. Bldg.	G. F. Law
St. John, N. B., Can.	"	158-62 Union St.	W. A. Sault

WESTERN DIVISION

Lou Metzger, Director

L. W. Alexander, Ass't., Chicago

Chicago, Ill.	Univ. Film Exch.	831 S. Wabash Ave.	W. B. Brumberg
Milwaukee, Wis.	"	717 Wells St.	Geo. Levine
Minneapolis, Minn.	"	Loeb Arcade Bldg.	Phil Dunas
Des Moines, Ia.	"	10th and High Sts.	M. Gottlieb
Sioux Falls, S. Dak.	"	221 S. Main Ave.	H. Chapman
Omaha, Neb.	"	1513 Davenport	H. Lefholts

L. J. Schlaifer, Ass't., San Francisco

Denver, Col.	Univ. Film Exch.	801—21st St.	G. Rosenwald
Salt Lake City, Utah	"	56 Exchange Place	M. Aparton
Butte, Mont.	"	23 S. Montana	W. Heineman
Seattle, Wash.	"	1935 Third Ave.	James Reilly
Portland, Ore.	"	445 Glisan St.	G. Jackson
San Francisco, Cal.	"	221 Golden Gate Av.	C. Nathan
Los Angeles, Cal.	"	1960 S. Vermont Av.	D. Mitchell

SOUTHERN DIVISION

R. B. Williams, Director

Dan Michalove, Ass't., Atlanta — **W. E. Troug, Ass't., Kansas City**

Atlanta, Ga.	Univ. Exch. Inc	139 Walton St.	B. Yammack
Charllotte, N. C.	"	307 W. Trade St.	E. F. Dardine
Charleston, W. Va.	"	225 Hale St.	J. E. Daly
Cincinnati, Ohio	"	Pioneer & B'way.	F. Strief
Dallas, Tex.	"	308 S. Harwood	R. C. McIlheran
El Paso, Tex.	"	608 N. Oregon	G. L. Wood
Indianapolis, Ind.	"	326 N. Illinois	Wm. Esch
Jacksonville, Fla.	"	1015 1-2 W. Bay St.	J. R. Barton
Kansas City, Mo.	"	1710 Wyandotte	H. Taylor & Troug (W. E.)
Memphis, Tenn.	"	226 Union Ave.	W. E. Sipe
New Orleans, La.	"	1307 Tulane	W. Richardson
St. Louis, Mo.	"	3320 Olive St.	L. Hess
Oklahoma City, Okla.	"	310 W. Calif.	W. P. Moran
New York, N. Y.	Big "U"	1600 Broadway	W. C. Herrmann
Boston, Mass.	American Feat. Film Co.	37 Piedmont St.	Harry Ascher

LAUGH MONTH COMMITTEE OFFERS $850.00 IN PRIZES

THE NATIONAL LAUGH MONTH COMMITTEE, which is conducting the Laugh Month campaign for the Short Features Advertising Association, has just announced plans for the distribution of $850 in cash prizes to exhibitors or theatre employees conducting the best exploitation campaigns tying up with this national drive during January.

The prizes will be distributed weekly, the first prize for each of the four periods in which the month will be divided being $100.

The awarding of the cash prizes will be in the hands of a committee consisting of the editors-in-chief of six national motion picture trade publications—Joseph Dannenberg, Editor *The Film Daily*, William A. Johnston, Editor *Motion Picture News*, Martin Quigley, Editor *Exhibitors Herald*, Arthur James, Editor *Motion Pictures Today*, William J. Reilly, Editor *Moving Picture World* and Willard C. Howe, Editor *Exhibitors Trade Review*.

The contest will be open to all exhibitors, house managers, publicity representatives or others responsible for the originating and executing of theatre publicity and exploitation campaigns. There will be no restrictions as to the size of the theatre and the amount of money spent on any campaign will not enter into the decision of the judges, the awards being made to those who in the judgment of the jury have conducted the best campaigns for their particular theatres and under their own peculiar circumstances.

For this contest an exploitation campaign may include newspaper advertising, newspaper exploitation tie-ups, straight newspaper publicity, tie-ups with merchants, straight street ballyhoos or any other form of exploitation stunt. In submitting an entry in this contest, the exhibitor should describe each factor in his campaign, as the judges will consider the campaign as a whole and take into account the co-ordination of the various factors in the campaign.

The first period for which prizes will be awarded will be from January 1 through the week ending January 9. The second period will be for the week ending January 16, the third period for week ending January 23, and the fourth period including the rest of the month with the extra Sunday, January 31. The entries for the first period will close at noon January 23, for the second week they will close at noon January 30. Entries for the third period will be received until noon February 6 and exhibitors will be given until noon February 15 to get in their entries for the final period.

Exhibitors can use the blanks to be printed by the trade papers to send in their entries in this contest or they can give the required information on the form on this page, but all entries must be mailed to the National Laugh Month Committee, 218 West 42nd Street, New York City, so that they will be received by the committee before the closing dates mentioned above.

Attention is called to the additional prizes awarded by the Stern Brothers to exhibitors whose campaigns exploit Century Comedies. For full details, see page 38.

Rules for Laugh Month Exploitation Contest

Contest open to all exhibitors or theatre employees responsible for exploitation campaigns.

Campaign can include advertising posters, publicity, tie-ups, ballyhoos and any form of exploitation.

Description of campaign not over 200 words must be sent with entry.

Proofs or clippings of ads and publicity stories and photographs of ballyhoos or other displays must be submitted.

All campaigns to be eligible for prizes must tie up with Laugh Month.

If campaign is based on a particular comedy it must be in the Short Feature class (not over three reels).

Prizes are as follows for each of the four weks:

1st prize	$100.00
2nd prize	50.00
3rd prize	25.00
4th prize	12.50
5th prize	10.00

and three additional prizes of $5.00 each.

ENTRY BLANK FOR LAUGH MONTH EXPLOITATION CONTEST

(Use this coupon to file your entry in the prize contest for the best Laugh Month exploitation. Send entry to Laugh Month Committee, 218 West 42nd Street, New York City.)

Name of Theatre .....

Address .....

City or Town .....

State .....

Name of person responsible for campaign .....

(This is the person to whom money will be paid if this entry wins)

Is theatre first run, second run or subsequent run? .....

Seating capacity .....

Population of city or town .....

Was campaign for one day, two days, three days or a week? .....

Was a particular comedy exploited? If so, give title and name of distributing company .....

(It is not necessary that a particular comedy should be exploited, it being sufficient if the campaign boosts Laugh Month. But if a particular comedy is exploited, it must be a short comedy—not more than three reels.)

Pittsburgh Smoke

WONDER if Santa Claus remembered all of you. We hung up our Holeproof and someone gave us a lead pencil. This ended the capacity for receiving gifts.

* * *

JACK WEISIAN, former theatrical agent, is now managing the Capitol Theatre in New Castle. Jack is a thorough showman, and Owner Burke is to be congratulated on procuring such a high-power executive.

* * *

THE taking over the management of the Cameraphone Theatre by Dick Brown has created a new atmosphere at that attractive East Liberty playhouse. Dick's charming personality has made many new boosters for the Cameraphone. We overheard a lady trying to get by the theatre exclaim to her friend, "Oh, lets go in here, they have the nicest manager and he always seems to take such an interest in you that its getting to be a habit with me to watch that young man smile every week."

* * *

GEORGE WILSON, salesman, commutes up and down the main line greeting the exhibitor. We doubt if there is another man in film business who can call as many exhibitors by their first names as George. In ninety per cent. of the theatres he visits he fills out his own contract because he has the confidence and trust of the theatre owner.

* * *

MIKE WINTERGRATT of the Majestic Theatre in Rochester, Pa., is doing his best to make Rochester a regular town. Mike is a regular fellow and when he walks up and down the street you would think he was the Mayor as he knows everyone in the town and they all know and like him.

* * *

THE good business being done by the Majestic Theatre in Jeanette is easily explained after five minutes with that human dynamo, Mike Rosenthal. This writer trailed Mr. Rosenthal one whole day with the result that before going to bed there was much applying of Tiz and rubbing with alcohol to ease the tired feeling so we could sleep.

* * *

THEATRE Managers reporting bad business throughout the country will find their opinions altered by making one visit to the delightful centre district of Wheeling. Theatrical business is booming and all the theatres are packing them in both day and night. This is easily explained with Chas. Feinler, Louis Feinler, Chas. Feinler, Jr., of the Virginia Theatre, Clinton Botsford of the Colonial, Geo. Zeppos at the Plaza and Rex, Geo. Shaffer of the Court and Victoria and James Velis, handling the managerial reins at the Liberty and Lyric Theatres. Here is a line-up of hustlers who refuse to become discouraged, who never admit they are licked and who have never substituted wailing for rustling, and by consistent plugging, have built up a clientele for their theatres that cannot be surpassed.

* * *

PETE GORIS, Mayor, Chief of Police, Alderman, Councilman, Sheriff, Constable and Manager of the Liberty Theatre, McKeesport, these titles are bestowed on Mr. Goris after a visit to McKeesport. We found Pete could perform any of the duties heretofore mentioned and whether or not he has been elected by the peoples of McKeesport to the above offices he has at least convinced us that he should be.

Floral Lobby Draws Crowd To Denny Film

"SUNNY CALIFORNIA" was transported to the lobby of Keith's 105th Street Theatre in Cleveland during the week that Reginald Denny in "California Straight Ahead" was playing there. Assisted by Andy Roy, publicity man at Keith's, Andy Sharick, exploiteer from Universal's Cleveland Exchange, constructed a novel lobby that had them all talking.

First he borrowed 80 feet of lattice work and sufficient artificial vines and roses to cover it from the Furniture Mart and then he rented 200 feet of artificial autumn grape leaves and 20 bunches of grapes. The Sunkist Fruit Company contributed four crates of oranges and a sheaf of California advertising, and various stores and florist loaned a dozen large palms. With this material Roy and Sharick, aided by the Keith ushers and stage hands, built a bower that Pasadena itself might envy and used it as a background for "California Straight Ahead" advertising.

For a street ballyhoo, Sharick dug up a 1901 Ford in good condition. With the brass work polished up and a banner on one side reading, "This car led the Ford migration to California in 1901—see Reginald Denny make the trip in 'California Straight Ahead'—Keith's 105th—NOW," the car bounced around the streets to the great benefit of Keith's box-office.

Detroit News Reprints Tab On "Phantom"

IN Detroit, Raoul Cleaver, Universal exploiteer, placed the serialization of "The Phantom of the Opera" in the *News* to run just prior to the opening of "The Phantom" at the Broadway Strand. "The Phantom" proved such a popular feature that back numbers of the paper were soon as scarce as the proverbial hen's teeth. Cleaver, therefore, suggested to the *News* that they reprint the first dozen instalments in tabloid form so that readers who had not gotten in on the start could pick up the story, and a run of 65,000 was made. The theatre distributed 6,000 copies of this with the "Phantom" rotogravure herald which the Universal Exploitation Department prepared.

During the period that the "Phantom" was running in the *News* nearly all the newspaper's wagons were painted "Phantom Red" and 200 of the wagons carried "Phantom" advertising for a week.

Ali Hartman's Film Fables From Big U

TRAVELING SHEIK HARRY FURST, of Big U who travels in the land of Brooklyn, and who is known as the Serial King is now consorting with people of royal blood. Cadi Stomatis, the keeper of the Temples called the Classique & Empress celebrated the christening of a daughter in a Mosque in Brooklyn, where Prince Paul of Greece was a guest. After the ceremony a collation was served at the Arlington. Harry and the Prince refreshed themselves at the same table. (Good luck to Miss Stomatis!) Selah.

* * *

ANOTHER great feast was held by the Young Folks League of United Israel Zion Festival on the 12th of this moon attended by a great gathering of maidens and their followers. Prizes were offered for the most original costume. As usual, W. C. Fields, impersonating Erik, of "The Phantom of the Opera" in flowing Phantom-Red costume, was awarded first prize—a handsome fitted suitcase. (We always get there!) Selah.

* * *

THERE are great preparations being made for the showing of that great Denny picture "California Straight Ahead" at the Temple called the Colony Theatre, on that street known as Broadway. There will be great hilarity and laughter in store for the followers of that temple of pleasure when it will appear there and cause a large surplus to be added to the treasure of the temple in addition to that gained by the successful showing of "The Phantom of the Opera." (Universal Pictures get the Shekels!) Selah.

* * *

TRAVELING SHEIK, Phil Winnick, he who travels in the land of Jersey, performed a great deed by making Cadi George Brennan of the Temple called the Orpheum a full member of 100 per centers of Universal Pictures by having George sign the golden tablets for International News, thereby gaining great credit, especially as the Cadi had been using a rival news. Eight years and a great effort was necessary to accomplish this feat. (We get them every time!) Selah.

* * *

A SECRET was whispered to us, but it is too good to be confined to a few, therefore we will spread it so that all may know how Universal Pictures bring wealth and success to those who place their faith in them. That Genial Cadi, Morris Kutinsky, who is 100 per cent. on our scrolls, achieved such success that four temples of rejoicing are his and he has added another in the land of Jersey. Besides the Strand which he is embellishing and refitting, he is building four more in a style which he always gave to his followers. (Good luck to you, Morris!) Selah.

* * *

ALI HARTMAN, declares that all readers of his fables are entitled to some reward for their patience with his sayings, and as the season of good wishes is here, he wishes to them all the good things which this land of ours possesses and may the fruits of the future year be one of cheer and that good fortune be their share, so that in the coming time when they play Universal Pictures everyone be a Box-Office Wow. (Can it be otherwise?) Selah.

* * *

TRAVELING Sheik Phil Winnick, who looks over the destinies of Hudson and Essex for Big U, in the land of Jersey reports that his Cadis, Emirs, Shah's keepers of temples of pleasure in his jurisdiction are responding handsomely in giving dates and bookings for JOY WEEK, so that a large sum of gelt will be their share toward the Christmas Fund. (He says Happy New Year!) Selah.

* * *

THOSE enterprising Cadis, Casey and Wheeler, who conduct Temples of enjoyment in Westchester called the Capitol and the Playhouse in the towns of Rye and Mammaroneck, N. Y., where their multitudes of followers gather to greet and pay homage to them, will give to them pictures 100 per cent. Universal in the coming season, having signed the golden tablets presented by Traveling Sheik Leo Abrams, which will cause fame and shekels to flow into their treasure chest. (A big year is ahead of them!) Selah.

These Buffalo-Albany People

By "HIT" MANHEIM

"WAIT until you hear about our new idea for a Universal Club," seems to be the predominant mumble around Charlie Goodwin's Buffalo office. Miss "Bert" Seelbach, who holds the money, and therefore is heeded more than anyone else, mysteriously remarked the other exchanges had better look to their laurels when the Buffalo Club makes its announcement. "I think it's just too dear," she cooed, being the treasurer.

* * *

"AL" BARNETT, fast-traveling Buffalo contract-scenter, wants it know that he dined with the mayor of Dunkirk, N. Y., the other day, in connection with his U-spreading work there. "Al" strolled into the exchange in typical "John Held, Jr., high hat" fashion, and intimated that his climb to social heights in Dunkirk is at its climax. Of course, the fat contract that told of the advent of "The Phantom" into the Capitol Theatre, Dunkirk's best, was entirely incidental.

* * *

THE Harrison-Morris Fitzer Empire Theatre, Syracuse, N. Y., has opened its doors to Buster Brown, Mary, and Tige, who are going to be permanent visitors. "Benny" Wallenstein signed Buster for his Broadway, Buffalo, and "The Gumps" are going to pull the elite picture-goers to J. J. Farron's Victoria, Rochester. All first run houses—more triumphs for Century up here!

A PAGE OF SYNOPSES

"THE HOME MAKER"

A Universal-Jewel

Co-Starring ALICE JOYCE *and* CLIVE BROOK

CAST

Eva Knapp.....Alice Joyce
Lester Knapp.....Clive Brook
Stephen ..... Billy Kent Schaffer
Henry.....Maurice Murphy
Helen.....Jacqueline Wells
Harvey Bronson.....Frank Newburg
Dr. Merritt.....George Fawcett
Aunt Mattie Farnum,
Margaret Campbell
Mrs. Anderson.....Martha Mattox
John (janitor).....Alfred Fisher
Miss West.....Alice Flower
Mrs. Prouty.....Virginia Boardman
Molly Prouty.....Elaine Ellis
Mrs. Hennessey.....Mary Gordon
Mr. Willings.....Lloyd Whitlock

(Length 7,755)

LESTER KNAPP was employed as a clerk in the office of a department store. Lester hated his work but had rendered his employer long and faithful service even though it might not have been exactly efficient. By reason of his length of service his fellow-workers looked on him as in line of promotion. However, the boss decided otherwise. Lester didn't get the raise. Eva Knapp, his wife was efficient, but hated housework. Believed she was fitted for greater things. The Ladies Guild and her neighbors considered her wonderful. She carried her efficiency into her home thus failing to understand her children, thereby making them unhappy. Lester, believing himself worthless, decided to commit suicide. His wife would thus be free of him securing his $10,000 life insurance policy. A fire next door gave him the chance, but again he failed, the result being paralysis from the waist down. Eva took his place in the store where her efficiency won her achievement. The children were happy because he was with them. One day as he slept Eva noticed his legs move. He was better, she thought, and that meant her return to the drudgery of house work. She summoned the family doctor to examine Lester. In the meantime Lester also learned he could walk. When the doctor arrived Lester begged him not to tell Eva of the change arguing that they were now happy but that the time had not yet arrived for him to walk. What the doctor decided furnishes the climax.

"A SPEEDY MARRIAGE"

Two-Reel Century Comedy

Featuring WANDA WILEY

WANDA is sole heiress to parental millions. She is awakened by an electrical device which throws her out of bed. Several maids working at once, dress and breakfast her. She is about to go out when a rising storm sends a lightning bolt in through the window. The electric streak passes from one butler to another, going in their mouths and out their sleeves, throwing them into fits, and finally striking Wanda. A cyclone follows the storm and the wind blows so hard that she can't reach the window to close it. Suddenly the wind stops blowing and she dives at the window, misses aim and goes out, but the window drops and catches her by the feet. Her lover saves her. They sit on the sofa and a young pig licks the back of his neck. Thinking it is Wanda, he turns suddenly and kisses the pig.

Her lawyer phones and tells her that she must be married by five o'clock or lose her inheritance. She makes a date to meet her fiance on a street corner and drives madly to the lawyer's office, followed by traffic cops. She eludes them and gets into a top shop where she stands on a heap of toys and throws them at the police. Escaping again to the street, she is captured after a long chase, but escapes from the corporal's guard of cops, down a man-hole. She is congratulating herself on losing them when she finds that she is again surrounded, but is caught on the bumper of a speeding car that breaks their ranks and again escapes them, making her getaway in a stolen car, followed by the motorcycle cops.

After a wild chase she picks up her waiting lover on the fly at exactly five o'clock. They collide with another car. There is an explosion. On top of all the wreckage sits the occupant of the other car, a minister, who marries them.

"KICK ME AGAIN"

One-Reel Blue Bird Comedy

Featuring CHARLES PUFFY

PUFFY is assistant instructor to Prof. Lightfoot, dancing master. An irate husband forbids his wife to frequent the dancing school, but she disobeys him and goes direct to Puffy. He follows, red eyed and ready to shoot, but stops short, entranced, when he sees a living shadow picture of Puffy doing intimate steps with a pretty girl. He begins to approve of the school and wants to work there for nothing until he sees the pretty girl emerge from the room and he recognizes his wife. He chases Puffy, firing. Puffy comes out disguised as a woman, but his pants fall down and he is pursued by the angry husband, whom he evades, jumping in the window of a strange house and getting under the bed quilt.

The angry husband comes home and rudely pushes his wife into the room where Puffy is hiding, to change her dress. He comes in himself and squats on the bed. Puffy is discovered in the bed. He escapes from the house and makes his way to the studio in a suit borrowed from a friendly clothesline.

"THE CALL OF COURAGE"

Blue-Streak Western

Featuring ART ACCORD

CAST

Steve Caldwell.....Art Acord
June Hazelton.....Olive Hasbrouck
Sam Caldwell.....Duke R. Lee
Slim.....Frank Rice
Jeff Hazelton.....John T. Prince
Jimmy.....Turner Savage
The Cook.....Floyd Schackelford
The Servant.....Mrs. Chris Martin

(Length: 4,661)

STEVE CALDWELL and Sam, his brother, both work on the ranch of old Jeff Hazelton, who also owns a mine in the hills nearby. Steve's laziness arouses Hazelton's wrath and Hazelton fires Steve and foolishly shoots off Steve's hat as the young man rides away. Steve returns the shot and old Hazelton falls wounded unto death in his home, yet we suspect that Sam, coveting Hazelton's poverty, has really fired the death-dealing shot from an outhouse at the same moment. Hazelton's cowboys, at the behest of Sam, scour the country for Steve, but with the aid of his horse, Raven and his dog, Rex, he eludes them, but finally is caught and is locked up with his hands bound behind him in a room in the Hazelton ranch where June Hazelton the dead man's pretty niece, feeds him his meals and makes love to him. Here, he is rescued by his horse who opens the window and unties the rope which binds Steve's hands behind him. Escaping from the house, Steve eventually comes to the mine where he finds some one locked in the outer magazine. Upon opening the door, he is astounded to have old man Hazelton still alive, fall into his arms. Carrying him to the ranch house, he confronts the guilty Sam with the evidence of his plot and all hands thereupon pursue the escaping Sam in a mad gallop across the country to the ocean where Sam leaps from a high cliff to the beach only to be followed a moment late by Steve on his horse. The boat in which Sam tries to escape is smashed by the waves and Steve swims out to bring him back. In the meantime, Raven, the horse gallops and brings the posse to the ocean edge, where all hands jump in and drag Steve and the dead Sam to shore. All now ends happily for Steve and the little girl who loves him and refuses to believe him a criminal.

Whitehouse Theatre

"THE HOUSE THAT'S DIFFERENT"

185-187-189 Third St. MILWAUKEE, WIS.

"The house that's different"

WHY?

SEATING ARRANGEMENT

is reversed, the screen being over the front entrance, thereby affording a better view of the picture.

VENTILATING SYSTEM.

the only one of its kind in the world, driven by two 50 H. P. motors, delivers 95,000 cubic feet of pure, fresh air per minute, cooled in summer and heated in winter.

ABSOLUTE SAFETY

This theatre embodies every principle known to the expert mind to insure the public against disaster by Fire or Panic.

INTERIOR ILLUMINATION

accomplished through lights in the floor—no ceiling illumination whatsoever, consequently no glare in the eyes of the patrons.

WHITE GLASS

Veneered front, the only building in the world so constructed, hence the name—Whitehouse.

SEATING CAPACITY

Two thousand.

OUTSIDE DECORATION

Front ornamented with 3,500 electric lights.

Milwaukee, Wisconsin,
December 4, 1925.

Mr. George L. Levine, Mgr.,
Universal Film Exchange,
Milwaukee, Wisconsin.

My dear Mr. Levins:

In my estimation, there is no two reeler that can approach the high standard of Universal's latest achievement in the comedy field—the BUSTER BROWN SERIES OF COMEDIES.

With the numerous types of two reel subjects on the market, it is, indeed, a decided hardship for the exhibitor to choose and choose wisely. However, my faith in Universal as leader in the short subject field has always been fully justified, and hence I lost no time in contracting for the BUSTER BROWN SERIES and incidentally the balance of the Universal current comedy output.

The first of the Buster Browns, EDUCATIN' BUSTER, was presented amid one continuous round of applause, and I, in unison with my patrons, am looking forward with extreme pleasure to the succeeding releases. These comedies have a most pleasant reaction on the theatregoing public because of their clean wholesome entertainment qualities, and as for invigorating tonic to the box office they are second to none.

Yours very truly,
WHITEHOUSE THEATRE,

MANAGER O. L. Meister

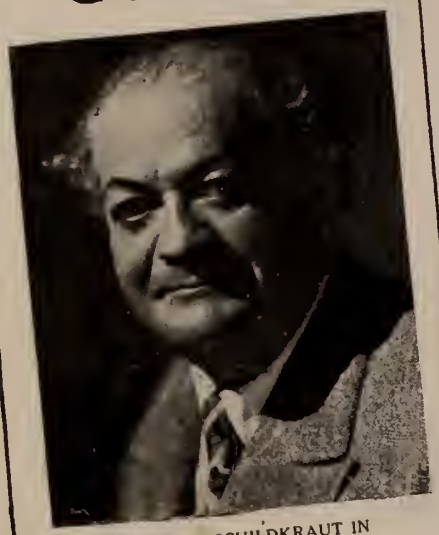
OLM:T

"Second to None!" says O. L. Meister

12 Buster Brown Comedies 2 REELS EACH

Presented by Stern Brothers
Distributed by
UNIVERSAL

Watch This Column



RUDOLPH SCHILDKRAUT IN "HIS PEOPLE"

The East Side of New York is to all intents and purposes a city apart. While it lives under and obeys the laws of the American metropolis, it represents the four corners of Europe, and its ways are ways that we all do not appreciate or understand.

In this colorful setting Universal's tender and stirring home a of *"His People"* is laid. All New went to see it at the Astor Theatre e it played at regular theatre prices, ing as high as $1.65 per seat. The rs gave it remarkable praise.

ory is that of a om abroad and e was a Rabbi, r bread-winner peddling, and ly give all their d educating the ng law. The son people and at a l to the daughter he declares younger son, ed as a black rize-fighter, votes his rents. He nd going me and hrough y.

ine

UNIVERSAL'S NATIONAL ADVERTISING Creates Your Opportunity!

WHAT kind of breakfast food do you eat?

What sort of collars do you wear?

What brand of cigarettes do you smoke?

Nationally Advertised products or we miss our guess.

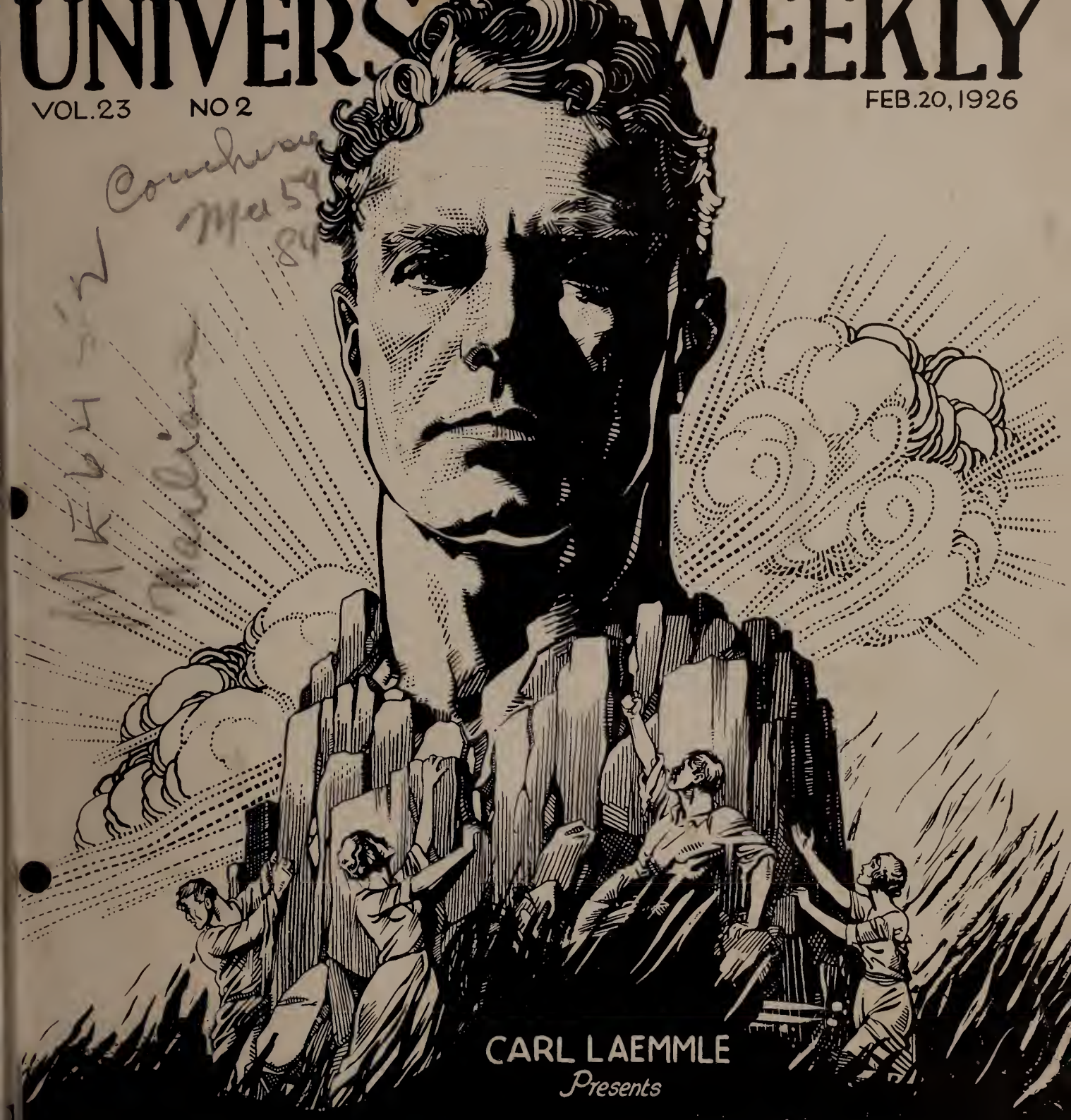
A manufacturer who didn't advertise might drum up a little local trade but he would never get very far. National Advertising brings home the bacon every time.

Motion Pictures are just like anything else. People want an article they are familiar with and know about. They know about Universal pictures, because Carl Laemmle's "Watch This Column" goes into over two million homes every week, and commands an audience of over ten millions.

When you play Universal, you serve the people with a well-known product and your market is assured . . . THEY'LL BUY!

The column at the left appears in the Saturday Evening Post of Jan. 2, 1926.

UNIVERSAL WEEKLY
VOL. 23 NO 2
FEB. 20, 1926



CARL LAEMMLE
Presents

HOUSE PETERS
in
"COMBAT"

UNIVERSAL - JEWEL

Winners at the Box Office!

declares the St. Louis Amusement Co.,
St. Louis, Mo.

BIG theatres, big circuits, the finest in the land, all ascramble to get the finest, most exhilarating comedy series released in ages. Here are just a few of the big ones:

Rialto	New York City
Capitol	New York City
N. Y. Hippodrome	New York City
Capitol	Detroit
Forum	Los Angeles
Stanley Circuit	Philadelphia
Balaban & Katz	Chicago
Lubliner & Trinz	Chicago
Loew Circuit	New York
Keeney's Theatre	Brooklyn
Granada	San Francisco
Metropolitan	Boston
Capitol	Des Moines
Rialto	Washington
Liberty	Kansas City
Clemmer	Spokane
Loew's State	Buffalo
Columbia	Portland
Columbia	Seattle
Colorado	Denver
American	Salt Lake City
State—5th Avenue	Pittsburgh
Capitol	McKeesport

STERN BROTHERS
present

SERIES
of 12

Buster Brown
COMEDIES

From the famous cartoons by R. F. Outcault. Released one each month.

Released by
UNIVERSAL

The Gosh-darnedest, Funniest Jackass on 4 Legs!

Something New Again from UNIVERSAL!

FANNY

I TAKE PRIDE

No. 472—Straight from the S
President of the Univ

MARY PHILBIN rises to new heights in "Stella Maris".

I cannot remember any picture in which the star so completely steals your interest away from everything else. I believe "Stella Maris", which means "Star of the Sea", will be one of the most talked-of pictures in a long, long time.

It is not the kind of picture you are accustomed to. It is quite away from the beaten path. If there's one thing I like to do above all else it is to spring new things, or new ways of doing old things. "Stella Maris" turns the trick.

Miss Philbin plays two roles. They are so amazingly different from each other that it does not seem possible both could be played by the same person.

One role portrays a dainty, delicate, Dresden-china type of girlhood —almost spiritual in her exquisiteness. The other is a plain, homely, even sturdy type with an ugly face but the soul of a saint. Well, Miss Philbin turns the trick and proves for all time that the screen has no greater dramatic actress. She proves what I have always thought, namely, there is no part she cannot play!

IN THIS WORK

ulder Talk by Carl Laemmle,
al Pictures Corporation.

The direction is characteristic of Charles Brabin. His characters move as in life. They are not speeded up as in the average movie. They are not asked to do unnatural things. Not once do they fall into exaggeration.

As you watch this great love story unfold, slowly, surely and impressively, you will be just a little bit more proud of the business you are in; you will lift your head a little bit higher; and you will see a pleased and deeply moved audience in your house.

It seems to me it would be wise, in advertising "Stella Maris" to your people, to emphasize four things—its differentness, its dignity, its all powerful love story and Mary Philbin's rise to the peak of greatness in acting.

If you can possibly arrange to see the picture before you prepare your advertising, by all means do so. It will give you something to think about. It will inspire you with new thoughts and new ideas to use in attracting special interest from your people.

Personally, I take a most unusual pride in presenting this fine piece of work. I am sure it will add still more luster to the name and fame of Universal.

(Mr. Laemmle is not alone in his admiration for "Stella Maris." See what Mae Tinee, the Chicago Tribune's famous critic, writes on page 37.)

NOW! the Greatest of all Epics of the West ~ the Ultimate in Thrilling Entertainment!

Carl Laemmle *presents*

The FLAMING FRONTIER

With This Great Gathering of Outstanding Stars!

Hoot Gibson	Kathleen Key	Eddie Gribbon	Charles K. French
Dustin Farnum	Harold Goodwin	Noble Johnson	Ed. Wilson
Anne Cornwall	George Fawcett	Marian De Beck	Joe Bonomo
Ward Crane	Harry Todd	William Steele	Walter Rodgers

An EDWARD SEDGWICK Production—A UNIVERSAL Production

ALL other great Western epics are faded into insignificance by the magnitude of this supreme outdoor drama. Never has there been such a cast of stars—such thousands in the big thrilling scenes. Hordes of Indians and three entire regiments of cavalry add to its stupendousness. Everything about it is big—drama that moves you

to the depths with its power—romance that touches the tenderest heart-strings — and countless thrills, including Custer's immortal stand against swarms of blood-hungry redskins, that will stir every audience to wild excitement. The greatest box-office Western ever made! Get ready for another big clean-up from Universal.

"209 LA

"It took the audience by storm laughed and roared as never hilarious laughs to say nothi and gurgles of delight. Swept right off their seats with me audience and box-office com There isn't a box-office in rock with laughter and pro one."

—Lee Gainsborough. Rialt

The COHENS

A HARRY POLLARD Production featuring George Sidney, Charles

Directed by Harry Pollard From the stage play by A

Universal's White List Miles

UGHS!"

says EXHIBITOR
Lee Gainsborough
RIALTO THEATRE,
WHITESTONE, L.I.

From start to finish, they
fore. Actually clocked 209
of the unlimited chuckles
ery man, woman and child
iment. The greatest
ly in years and years.
e country that won't
s when they play this

eatre. Whitestone, N. Y.

und KELLY'S

ray, with Vera Gordon
Hoffman

Presented by CARL LAEMMLE

In association with Faultless Pictures Corp.,
E. M. ASHER, Pres.

and Miles Ahead of All

's coming to shine on you!

The Midnight Sun

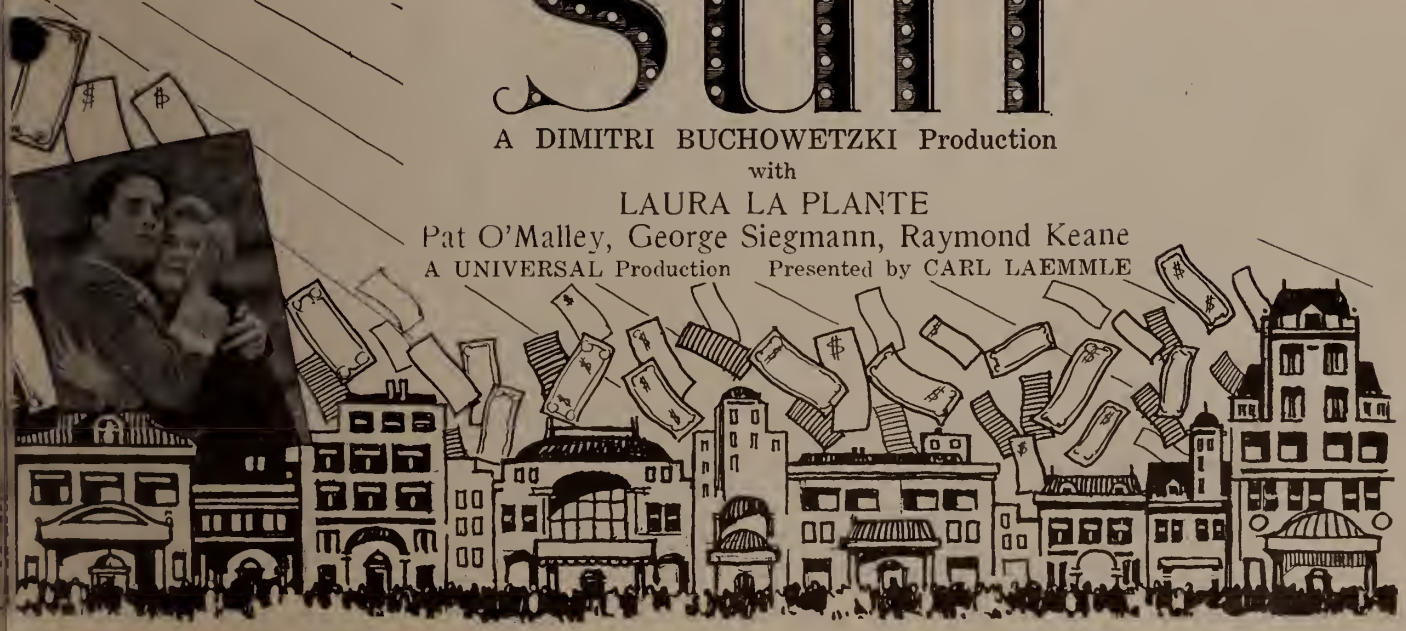
A DIMITRI BUCHOWETZKI Production

with

LAURA LA PLANTE

Pat O'Malley, George Siegmann, Raymond Keane

A UNIVERSAL Production Presented by CARL LAEMMLE



The
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A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR
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Vol. XXIII FEBRUARY 20, 1926 No. 2

UNIVERSAL MOVIEGRAMS

AMONG the most interested spectators at the premier of "What Happened to Jones" by George Broadhurst at the Colony Theatre in New York, with Reginald Denny as its star, was the director of that picture, William A. Seiter. Seiter arrived in New York early Sunday morning for two purposes: one, to be present at the opening; and the other, to see "Beware of Widows," now running at the Maxine Elliot Theatre and which will be Denny's first picture under his new releasing plan with Universal.

SEITER also brought word with him of the great anxiety which Universal, and in fact, everyone all over the country, felt for the safety of Denny last week when he was lost on a fishing expedition in the Pacific Ocean. Universal sent five airplanes out from various locations on the coast to search the ocean for him. It eventually transpired that he had put into a harbor from which there was no method of communication and the thirty-foot steamer Barbara, on which he was vacationing, had no wireless.

TO the already notable cast chosen to support Mary Philbin in "The Star Maker," Lois Weber, who will direct it, has added Lola Todd, one of this year's Wampas Stars. Miss Todd was recently loaned out after a long series of pictures, and has a prominent role in "The Count of Luxembourg." Others in the cast of "The Star Maker," which was adapted from Dana Burnet's Saturday Evening Post story, "Technic," are Francis X Bushman, Grace Darmond, Warner Oland, Caroline Snowden and Roy Bloomer.

GERTRUDE ASTOR is the latest player assigned to the cast of "The Old Soak" under the direction of Edward Laemmle. This Broadway play by Don Marquis already has enlisted the services of Jean Hersholt to play the name part, June Marlowe, George Lewis, Zasu Pitts, George Siegmann, William V. Mong, Lucy Beaumont and Ada Gleason.

JOHN McDERMOTT, who was originally engaged by Universal to write the scenario, in collaboration with William A. Seiter for Denny's picture, "Rolling Home," has followed a course similar to two other scenario writers at the Universal City lot and been made a director. The lucky McDermott, after making the scenario for "The Love Thief," was commissioned to direct it. In this particular his case is analogous to that of James O. Spearing and Melville Brown. Norman Kerry will be starred in "The Love Thief."

Claims His Mistake Forced Laemmle Into Distribution

ONE of the biggest surprises that Carl Laemmle ever had in his whole life confronted him on February 5th. That was the night of the Dinner and Dance given by the Universal employees in honor of Mr. Laemmle's twentieth anniversary in the moving picture business, at the Commodore Hotel.

The Dinner and Dance wasn't any surprise to him; he knew all about that. But he didn't know that his very first employe in the moving picture business was going to be there. You can imagine his surprise, therefore, when, in the midst of greeting some thousand or more employees and friends, a tall young man stood in front of him, and taking off his glasses, said:

"Do you remember me, Mr. Laemmle?"

Mr. Laemmle has a famous memory for faces and figures. (The latter, actuarial, of course.) He can pick a face that he has seen out of a crowd, and he can tell you almost exactly what any of his exchanges did on almost any month of any year that you might mention to him. And he was not stumped by this face, although he hadn't seen it for nineteen years.

Peering intently up at him, he started—"you used to work for me—in one of my theatres—you were an operator. . . By gosh, I believe you were the first man I ever employed in the moving picture business."

"I am," said the tall man, "and I took off my glasses so that I would look as nearly like I did when I worked for you a I possibly could—I cannot help the grey hair. I've come by it honestly. I don't suppose you remember the name, so I'll tell you;—Charles Chasteen. I started to run the old machine in your place several weeks after you opened. George Gilmore recommended me to you."

"Well, I am mighty glad to see you, Charlie,"—and "I'm mighty glad to see you," said Chasteen. "I want to congratulate you on this twenty years, the start of which I remember so plainly."

(*Continued on page* 34)

Thousand Honor Carl Laemmle At Testimonial Dinner - Dance

THE month of celebration which will signalize Carl Laemmle's twentieth anniversary in the motion picture business, got off to a rousing start last Friday evening at a monster testimonial dinner and dance staged as a tribute to Laemmle by the hundreds of Universal employees in and around New York City. The affair was held in the Grand Ball Room of the Hotel Commodore and in color and magnitude was one of the most elaborate film parties ever given in the East. More than one thousand persons were present.

Prominent figures in the industry, stars, directors, representatives of the daily and trade press and celebrities of the stage and business world united with the Universal personnel in rendering tribute to the Universal chief, who beamed his gratification and surprise at the extent and spontaneity of the celebration.

Carl Laemmle bows to the deafening welcome of his friends and employees at the dinner tendered him as the opening event of his twentieth anniversary celebration.

The festivities of the evening were varied and included, besides the dinner and dancing, entertainment, a Charleston contest, and several striking stunts. As the first public appearance of the Universal chief since his recent return from Europe, the affair developed into a monster demonstration on behalf of the film head and of his approaching twenty-year anniversary, February 26. It was on February 26, 1906 that he opened the little Whitefront Theatre in Chicago, his first venture into the motion picture field.

A unique touch was given to the party by the unexpected presence of Charles A. Chasteen, now manager of the Forest Hills Theatre, Forest Hills, L. I., who was the first employee Laemmle ever had in this business. Chasteen was the first operator at the Whitefront Theatre. The former operator and the Universal President had a jovial reunion. Chasteen explained how a mistake on his part, in letting the film for a show get out of his hands one day, forced Laemmle to buy a picture outright, marking the first step by Laemmle into the distributing end of the industry.

Will H. Hays, president of the Motion Picture Producers and Distributors association, was the principal guest and seemed to enjoy the evening as much as Laemmle did. Among the prominent exhibitors present were Al Steffes, Frank Rembusch and other out-of-town theatre men then assembled in New York for conference with the Hays organization.

The dinner was featured by (*Continued on Page* 16)

The huge grand ballroom at the Hotel Commodore was filled to capacity by the men and women who came to honor the Universal president on the occasion of his twentieth anniversary in the film industry.

"The Mystery Club"

"Perch of the Devil"

"The Old Soak"

Universal Announces

WITH the return of Carl Laemmle to the United States this week, the Universal Pictures Corporation announced its entire production schedule for 1926-1927—THE GREATER MOVIE LIST—an ambitious schedule of Jewels and special pictures which far transcends anything ever before attempted by Universal and which ranks as one of the greatest outputs ever known in the screen industry. It is an especially suitable list to follow the unusual percentage of high class and successful pictures Universal has been releasing during the past year.

Besides the several super pictures being undertaken by the Universal forces, including such huge screen projects as "The Flaming Frontier," "The Midnight Sun," "Uncle Tom's Cabin," Gulliver's Travels," "Les Miserables" and similar-type pictures, Universal plans the release of five or six special Reginald Denny Productions, to be marketed separately, twenty-eight Universal-Jewel pictures, twenty-four Blue Streak Westerns made with outstanding stars and casts as well as a splendid schedule of serials and short product.

The Universal 1926-1927 output will be known as "THE GREATER MOVIE LIST," because each picture is promised as a distinct advance over anything ever put out before. The pictures will be marketed on a special Golden Rule Contract which will have certain features of exceptional advantage to exhibitors and which will help to make the Greater Movie List the most sought after product in the market.

Many Well-Known Authors On List

An unprecedented array of authors is included in the list of writers who have contributed to the material for the new Universal output. Among them are Edgar Franklin Don Marquis, George Ogden, Dana Burnett, Gertrude Atherton, Johnstone McCulley, John Emerson and Anita Loos, James Oliver Curwood, Frank Spearman, Peggy Gaddis, Arthur Somers Roche, Andrew Soutar, Gabriel Reuter, Lucile Van Slyke, George Weston, John Taintor Foote, Nellie Revell, William Johnstone, Winifred Eaton Reeve, Byron Morgan, Richard Barry and many others.

Universal has marshalled an unusually strong corps of directors to guide the destinies of its forthcoming product. On this list shine such names a William A. Seiter, Harry Pollard, Edward Sloman, Edward Laemmle, King Baggot, Edward Sedgwick, Lois Weber, Herbert Blache, James Spearing, Melville Brown, Lynn Reynolds, E. A. Dupont and others.

The stars, many of them long popular in Universal pictures, and others among the leading screen favorites of the day especially engaged for Universal pictures, number such photoplay idols as Reginald Denny, Laura La Plante, Edward Everett Horton, Mary Philbin, Hoot Gibson, Pat O'Malley, Norman Kerry, House Peters, Viola Dana, Jack Daugherty, Kenneth Harlan, Jean Hersholt, Mae Busch Francis X. Bushman and others of similar reputation.

As a new departure, pictures made by Reginald Denny, this year's sensation in the screen world who has risen to an unprecedented popularity with the public, will be marketed separately as Reginald Denny Productions. Five or six Denny Productions will be released during the 1926-1927 season. The exact number and the names of these are not yet decided upon, but the first Denny release will be a hilarious screen adaptation of the current Broadway success, "Beware of Widows," now running at the Maxine Elliot Theatre with Madge Kennedy in a leading role. William A. Seiter who has jumped to the fore under the Universal banner as a super comedy director, is now in New York and will see a performance of this play preparatory to the beginning of work on the picture at Universal City.

The twenty-eight Jewels scheduled for release between September 1st, 1926 and August, 1927, will include four Laura La Plante pictures, seven Hoot Gibson pictures, two with Mary Philbin, two with Norman Kerry, one with House Peters, as well as pictures with other stars.

"Poker Faces" First Release

Universal will start off the new motion picture year with "Poker Faces," a Harry Pollard Production adapted from a novel by that prince of farce comedy, Edgar Franklin. Edward Everett Horton and Laura La Plante are co-starred in this picture, which already is nearing the final stages of completion at Universal City. In the cast are such favorites as George Seigmann, Tom Ricketts, Tom O'Brien, Leon Holmes and Dorothy Revier. Miss La Plante, who has gained new heights in such pictures as "The Midnight Sun," "The Teaser" "Skinner's Dress Suit," "The Beautiful Cheat" and other Universal-Jewels is admirable in the Pollard Production. Saturday Evening Post readers who enjoyed the story will find the picture many times funnier.

The next Universal release will be "The Old Soak," adapted by Edward Sloman from the universally liked Broadway play by Don Marquis, the noted columnist and author. This picture, which will be released September 12th, is now being made with an exceptionally strong cast headed by Jean Hersholt. Included among the players are June Marlowe, George Lewis, William V. Mong, George Seigmann, Gertrude Astor, Lucy Beaumont, Zazu Pitts and Ada Gleason.

Sloman is the man who made "His People," a current Universal box-office success, and he has established himself beyond question as one of the foremost directors of screen plays of the human interest type. "The Old Soak" has been put into screen form by Charles Kenyon, one of

"Poker Faces"

"The Whole Town's Talking"

"The Runaway Express"

Greater Movie List

the industry's leading scenarists and the forthcoming picture is heralded as one of the most interesting and entertaining productions for next year.

The next release, scheduled for September 26th, will be a Hoot Gibson production, entitled "The Texas Streak." This is a screen adaptation of the well-known George Ogden story "Cow Jerry." This will be the first of a series of Hoot Gibson Jewel Productions of especial merit. Seven in all will be released during the 1926-1927 season. Following "The Texas Streak," there will be "The Prairie King," November 14th; "The Buckaroo Kid," January 2nd; "Riding Like Fury," February 13th; "A Hero on Horseback," April 3rd; "The Silent Rider," May 15th; "Ace High," July 11th.

High Type of Western for Gibson

Universal studio executives state that great pains are being taken to produce a high type of Western picture with Gibson. No attempt is being made to put Hoot into roles foreign to his type—which is that of a fast-riding buckaroo of the West. The new Hoot Gibson pictures are building up a place in the screen world for this star which is the equal of any and his product is widely demanded by first-run houses in all sections, Universal reports.

In October of this year, Universal will release two Jewel pictures, "The Star Maker" and "Perch of the Devil." "The Star Maker" is a screen adaptation of Dana Burnett's Saturday Evening Post story "Technic" and will be made with Mary Philbin in the starring role, supported by Francis X. Bushman, Mildred Harris, Warner Oland and Grace Darmond. It will be a Lois Weber production, and will mark the return of this pioneer woman director to the Universal lot, where she rose to prominence.

"Perch of the Devil" will be a King Baggot production adapted from Gertrude Atherton's strikingly powerful novel by that name. It will be made with Mae Busch and Pat O'Malley in the featured roles, and with a cast including Jane Winton, Theodore Van Eltz, Anna May Wong, George Kawa, Mario Carillo, Lincoln Stedman, Gertrude Oakman and Martha Franklin. It will reach the screen October 24th.

In November, 1926, two more Universal-Jewels will be released, "The Ice Flood," and the previously mentioned Hoot Gibson picture "The Prairie King." "The Ice Flood" is from the Johnstone McCulley novel "Crashing Timbers," and will be directed by James O. Spearing, noted scenarist and former movie critic of the New York Times. It will feature Viola Dana and Kenneth Harlan, with Henry B. Walthall, Billy Kent Schaeffer, DeWitt Jennings, Fred Kohler and Frank Hagney in important roles.

December will see three Universal-Jewels released. They will be "The Whole Town's Talking," "Prisoners of the Storm" and "The Big Night." The first, to be released December 5th will be an Edward Laemmle Production, from the play by John Emerson and Anita Loos. It will feature Edward Everett Horton, and the strong cast will include Virginia Lee Corbin, Otis Harlan, Trixie Friganza, Dolores Del Rio, Margaret Quimby, Malcolm Waite, Hayden Stevenson and Robert Ober. It will be a screamingly funny comedy-drama with an elaborate society background. The play was adapted to the screen by Raymond Cannon.

"Prisoners of the Storm" to be released December 19th, is a Lynn Reynolds production starring House Peters in a great romance of the snow country. It is being adapted from "The Quest of Joan" by James Oliver Curwood, and is said to be the greatest House Peters picture ever made. It is rugged in character, with Curwood's inimitable dramatization of the wilds, and will be one of the most virile pictures offered next year.

"The Big Night," for release the day after Christmas, is based on the magazine story "Doubling for Lora" by Peggy Gaddis. It will be a Laura La Plante starring vehicle and will be directed by Melville Brown. Tully Marshall, Cissy Fitzgerald, Mack Swain of Sennett and Chaplin fame, Lee Moran, William Austin, Tom Ricketts and Einar Hanson will be in the cast. This is promised as an ideal La Plante picture filled with sparkling humor and high comedy situations of the most entertaining kind.

Daugherty in Thrilling Railroad Drama

In addition to the Gibson picture "The Buckaroo Kid," Universal's January (1927) releases will include the Universal-Jewel "The Runaway Express," a thrilling railroad drama, adapted from Frank Spearman's famous story, "The Nerve of Foley," and made as an Edward Sedgwick production, with Jack Daugherty heading the cast. Others among the players in this special will be Blanche Mehaffey, Tom O'Brien, Charles French, Harry Todd, Madge Hunt and William Steele.

In February, 1927, Universal will release three Jewels, the Hoot Gibson picture "Riding Like Fury," and "The Mystery Club" and "Butterflies in the Rain." "The Mystery Club" will be a Herbert Blache production based on the Arthur Somers Roche Saturday Evening Post story "The Crimes of the Armchair Club."

An exceptionally strong cast will mark this thriller. Heading the players will be Matt Moore, Edith Roberts, Warner Oland, Mildred Harris, Charles Puffy, Earl Metcalf, Nat Carr, Charles Lane, Jed Prouty, Henry Herbert, Alfred Allen, Alphonse Martell, Frank Finch Smiles, Sidney Bracey, Monty Montague and Adrienne Dore.

"Butterflies in the Rain" will be a screen drama adapted from the internationally popular story of that name from the pen of Andrew Soutar, which has appeared serially in

(*Continued on page* 34)

Universal Takes Over Colony

To Present Jewels and Super-Features in Moss House For Six Months Beginning February 7th—"What Happened To Jones," the First.

THE Universal Pictures Corporation has taken over the B. S. Moss Colony Theatre, Broadway at Fifty-third street, for six months beginning February 7th, when Universal opened the house with "What Happened to Jones," the new Reginald Denny picture.

Announcement of the new arrangement was made last week by R. H. Cochrane, vice-president of the Universal organization.

"We have been seeking a Broadway theatre for our pictures for sometime. Although the high quality of our Jewels has consistently won for them a place on various Broadway screens, we have not been satisfied with this kind of representation and want an outlet which will be definitely identified with Universal Pictures.

"We have been considering several theatres recently, among them certain legitimate houses, but we narrowed our choice down to the Colony because we want a theatre which is strictly a moving picture theatre, built for moving pictures and which has the regular moving picture atmosphere. In the Colony we also have found a theatre which has a built-up moving picture clientele.

"The arrangements agreed upon by Mr. Moss and Mr. E. H. Goldstein, treasurer of Universal, include the management of the theatre, the control of its booking, and the control of its advertising, during the period of the agreement.

"In taking over the Colony, we are retaining the entire managerial and operative personnel of the house, who will continue to function for us, just as before.

"Our current Reginald Denny success, 'What Happened to Jones' is the first Universal presentation in the Colony. It opened Sunday, February 7th, for a run of several weeks. This is a William Seiter Production and it is interesting to note that Seiter was in New York for the Broadway premiere of his picture. He came in Saturday in order to see the current stage success, "Beware of Widows," which he will adapt as a Universal-Jewel as soon as he returns to the Coast.

"'What Happened to Jones' is a rollicking farce comedy adapted from the George Broadhurst stage play of that name. Following the Denny picture will be 'The Cohens and Kellys,' directed by Harry Pollard from Aaron Hoffman's stage play, and featuring Charlie Murray, George Sidney and Vera Gordon. Then there will be 'Watch Your Wife,' a Svend Gade Jewel starring Pat O'Malley and Virginia Valli, and 'Combat,' a new House Peters picture with a rugged lumber camp setting.

"The outstanding Universal pictures to be shown in the Colony will be our great western epic 'The Flaming Frontier,' built around Custer's Last Stand, and featuring Hoot Gibson and Dustin Farnum, directed by Edward Sedgwick; and 'The Midnight Sun,' a gorgeous super picture made by Dimitri Buchowetzki for Universal. It is a dramatic and romantic spectacle of old world courts, and features Laura La Plante, Pat O'Malley and Raymond Keane.

"'The Flaming Frontier' and 'The Midnight Sun' are destined to follow in the footsteps of 'The Hunchback of Notre Dame' and 'The Phantom of the Opera.' They are two of Universal's exceptional offerings for next season. Both will have extended runs in the Colony."

Ad Men Pay Tribute To Universal Head

OF the many congratulatory messages received by Carl Laemmle in connection with the observance of his twentieth anniversary in the industry, the following tribute from the Associated Motion Picture Advertisers shows in what esteem the Universal chief is held by the trade. The AMPA's testimonial reads:

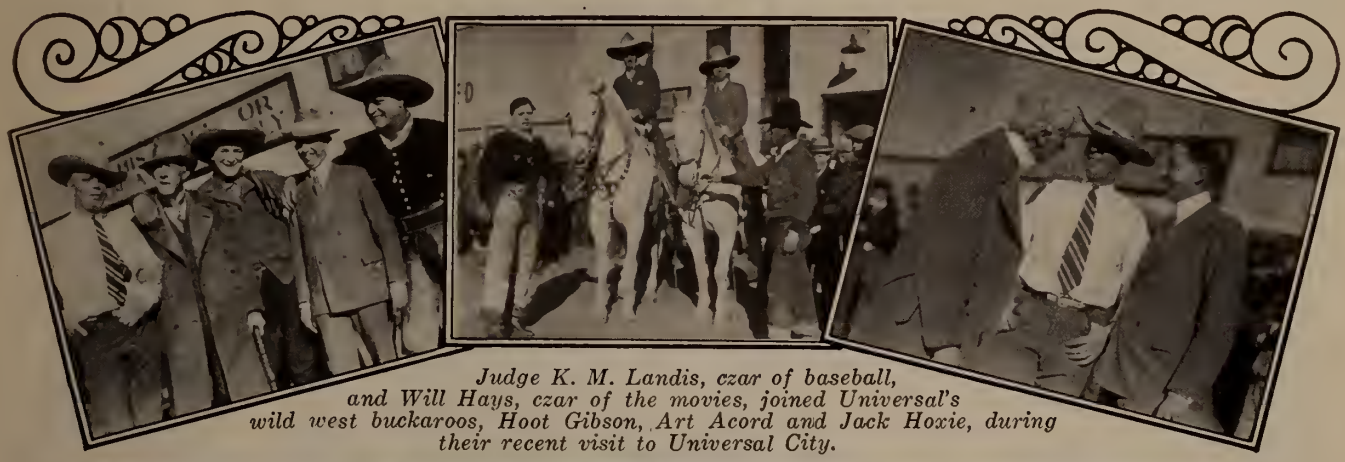
> WHEREAS: Carl Laemmle is now celebrating the Twentieth Anniversary of his entry into the Motion Picture Industry, concluding the second decade of a career distinguished by its consistently clean tactics, unfailing independence and ceaseless worthiness of effort and
>
> WHEREAS: Carl Laemmle has, by virtue of his tireless efforts, been instrumental in advancing the progress of the Motion Picture Art, and enhancing the prestige of our great industry; and
>
> WHEREAS: Carl Laemmle has, in recognition of his splendid achievements, been justly described as one of the Immortals of the Motion Picture Industry;
>
> BE IT RESOLVED: That we, The Associated Motion Picture Advertisers Incorporated, do here by tender to Carl Laemmle, President of the Universal Pictures Corporation, our heartiest congratulations on the occasion of his Twentieth Anniversary in Motion Pictures, and do extend to him our sincerest good wishes for the continuance of his long and deserved success as a Producer, Distributor and Exhibitor of Motion Pictures.

Salt Lake Attorney Praises "His People"

AS part of the exploitation campaign for "His People" in Salt Lake City a pre-view was held to which were invited prominent men and women of the city. Among these was Daniel Alexander, a well-known attorney. Mr. Alexander was unable to attend but he had seen the picture previously and wrote of it as follows:

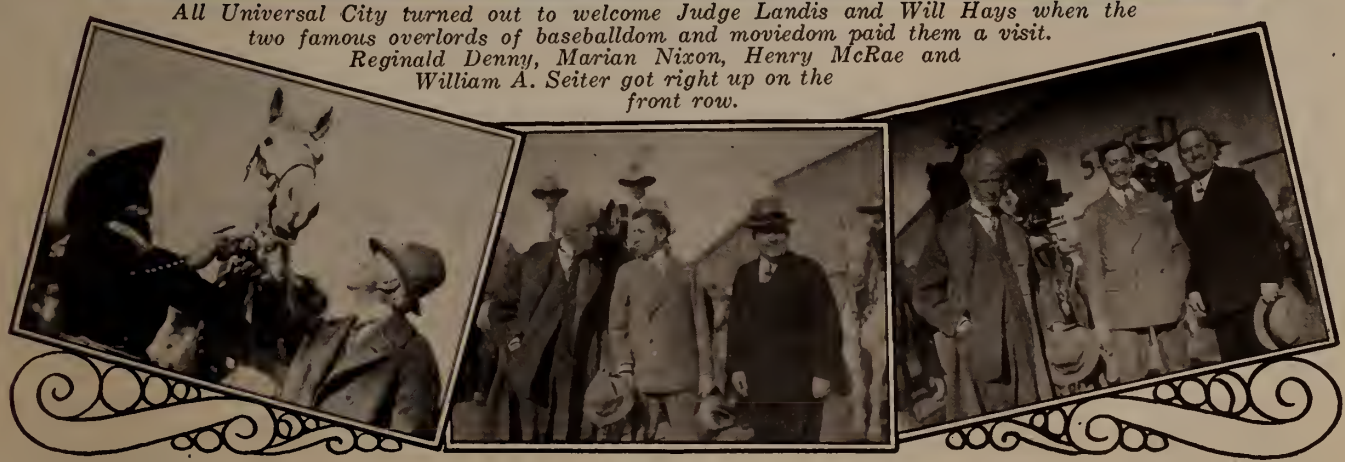
> Upon my return to the city today, after an absence of some time, I found your letter of January 25th inviting me to be present at the preview of your production "His People" which was held yesterday at the Pantages Theatre. Please accept my thanks for your kindness in extending this invitation.
>
> While in San Francisco recently, I saw this magnificent film and predict that it will receive the same tremendous crowds in this city that it is drawing everywhere else. The crowds in San Francisco were so dense in front of the California Theatre, where the picture was being shown, that it required traffic officers to take care of the crowd. I do not think I have ever seen a picture which blends pathos and humor more beautifully than this. The acting of Rudolph Schildkraut and Rosa Rosanova is artistry of the highest type and the audience found itself moved from tears to laughter by the mere twitching of the muscles of the faces of these artists. These artists have excellent support and the picture throughout is one desrving of unusual praise.

Two Czars Visit A Movie Kingdom



Judge K. M. Landis, czar of baseball, and Will Hays, czar of the movies, joined Universal's wild west buckaroos, Hoot Gibson, Art Acord and Jack Hoxie, during their recent visit to Universal City.

All Universal City turned out to welcome Judge Landis and Will Hays when the two famous overlords of baseballdom and moviedom paid them a visit. Reginald Denny, Marian Nixon, Henry McRae and William A. Seiter got right up on the front row.



Wires From All Over The World Congratulate Carl Laemmle

A Few of the Hundreds of Messages Received by the Universal Chief Felicitating Him on His Twentieth Anniversary in the Motion Picture Business.

"HAVE DONE YOUR SHARE OF GREAT DEEDS"

"THE great deeds for human betterment must be done by individuals. They can never be done by the many. The whole world knows that you have done your share. It must be a source of pride and great pleasure to achieve a name honored as yours is. My congratulations. I wish you long life and much happiness." —*B. S. Moss.*

PROUD TO WORK FOR MAN LIKE LAEMMLE

"UNDERSIGNED take liberty of congratulating you on this wonderful day, your twentieth anniversary in business. All proud that we are connected and work for an employer like yourself who has gained friendship and good will of everyone. Our only wish is that you may live to a long ripe age, continuing to be the leader of this great organization with continued success."

—*Universal Boosters Club, St. Louis, Missouri.*

"HOPE YOU WILL ENJOY 40th ANNIVERSARY ALSO"

"IF I only had started with you one year sooner then I could have a twentieth anniversary also. As it is I cherish fondly almost nineteen years of enjoyable service in your employ and congratulate you heartily on the success you achieved by keen foresight, hard work, kindness and fair treatment to exhibitors and employees alike. Happiness, health, continued prosperity and hoping you enjoy your fortieth anniversary also."

—*Elizabeth Wetter.*

"Faithful Friend To Exhibitors"

"EXHIBITORS of St. Louis territory extending you their heartiest congratulations and best wishes on your twentieth anniversary. You have proved a faithful friend to exhibitors throughtout country having gained their good will which made your success possible. We are one and all for Universal and its great leader. Wishing you continued success and many more anniversaries."

Joe Mogler,
President Exhibitors
League of St. Louis.

"WE'RE STRONG FOR YOU CARL LAEMMLE"

"THE exchange office sales personnel in unison with me have chosen this medium of conveying heartiest congratulations on your twentieth anniversary in the motion picture industry and express best wishes for your continued success. No one better than we can confirm claims to immensity of your organization arising out of fair square dealings all around. Your leadership in the production of quality pictures and above all your greatest desire for the goodwill of exhibitors and employees alike is well known. We're strong for you, Carl Laemmle."

—*George L. Levine, Manager, Milwaukee Exchange.*

HAPPIEST YEARS SPENT IN UNIVERSAL SERVICE

"HEARTIEST congratulations on celebration your twentieth anniversary in film industry. Only regret cannot be present tonight at your party. Just want you to know the happiest period in my life has been the last nine years during my association with you and progress with our company. All employes in this office join me in extending every good wish and hope we will be with you to help celebrate many, many more years." —*C. A. Nathan, Manager, San Francisco Exchange.*

GAVAZZI KING CABLES HIS CONGRATULATIONS

"HEARTY congratulations on twentieth anniversary."

—*Gavazzi King. Sec. C. E. A. of United Kingdom.*

"MAY YOU CARRY ON YOUR GLORIOUS WORK"

"TONIGHT while lighting my Sabbath candles I prayed to God to save you to carry on your glorious work for your people and keep you a pride for our race."

—*Vera Gordon.*

WASHINGTON BOOSTERS SEND GREETINGS

"BOOSTERS Club of Washington Exchange extends heartiest congratulations and greetings upon your homecoming." —*Nate Sauber, President Boosters Club, Washington, D. C.*

ONE THOUSAND HONOR LAEMMLE

(*Continued from page* 11)

several outstanding events, the first being the undraping of a twenty-foot portrait of the Universal chieftain, which brought cheers and applause from the assembled Universalities. Another event which created great enthusiasm was the presentation of a silver loving cup to Laemmle by his employees in the Fort Lee laboratory. The presentation speech, felicitating the head of the Universal organization upon his twenty years' progress in the film world, was made by Ruby Hemstreet of Fort Lee. Following this presentation, a man impersonating "The Phantom of the Opera," in scarlet garb and with the grinning features of Chaney's great characterization, strode majestically through the banquet hall and presented a box of flowers to Laemmle from the employees of the Big "U" or New York exchange.

Also, N. L. Manheim, head of Universal's foreign department, presented to Laemmle in behalf of the employees of his department, a handsome, hand-illuminated and leather bound Resolutions, on his twentieth film anniversary. Entertainment, arranged by David C. Werner of the Universal scenario staff, followed, and included Gordon and King from "Sweetheart Times," Harriet Townes,

(*Continued on page* 35)

The greatest of all fire melodramas!

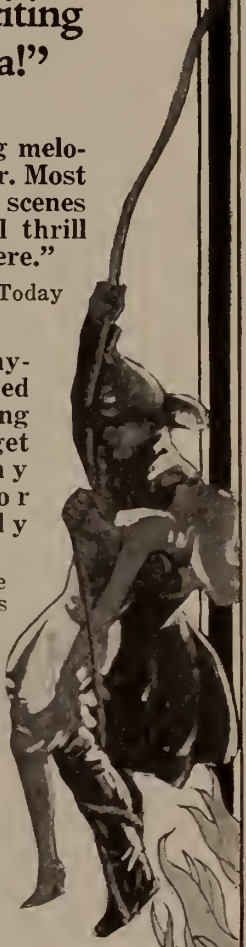
The STILL ALARM

Critics Call it "Most Exciting Melodrama!"

"The most exciting melodrama of the year. Most spectacular fire scenes ever made. Will thrill audiences anywhere."
—Motion Picture Today

"Way ahead of anything yet screened in the fire-fighting line. Should get money in any house large or small. A bully film."
—Motion Picture News

"Thrilling rescues. Exceedingly realistic. Terrific suspense. Good entertainment for melodrama fans."
—Moving Picture World



with

HELENE CHADWICK

AND

WILLIAM RUSSELL

Adapted by Harvey O. Higgins from the famous stage play by Joseph Arthur and A. C. Wheeler.

An Edward Laemmle Production

UNIVERSAL'S WHITE LIST — MILES AND MILES AHEAD OF ALL

Swedish Movie Star Engaged To Play Opposite La Plante

EINAR HANSON, noted Swedish cinema star, has been placed under a five-year contract with Universal, according to an announcement from Henry McRae, acting general manager of the West Coast Studios.

Hanson's first role in an American production will be as leading man in Laura La Plante's first starring vehicle, "The Big Night," which is also to be Mel Brown's first directorial vehicle. The picture will start in two weeks.

Following a screen test with American make-up, the actor who recently came to America to get in pictures, was placed under contract.

He is the man who recently startled all Europe by his performance in "Piazza del Popolo," made in Italy by the Scandinavian Film Company. So great was the popularity of this picture that it opened in Stockholm in four theatres simultaneously. For his work the Italian government awarded him a medal.

Hanson is 23, a native of Stockholm and a graduate of Polytechnic University there. His thespian background includes six years on the stage in Sweden and Denmark either as leading man or star.

His first photoplay experience was gained in 1922 in "The Tale of Gunnar Hede." Another of his outstanding successes is "Johan Nefsteirna." Hanson's experience has been with the Nordisk Film Co., Swedish Film Industry, Oswald Films and Sofar Film Company of Berlin.

After a brief training in the technical end of American productions which he is expected to absorb while playing, he will be starred, according to present plans.

Egyptian Fan Club Named in Honor Of Virginia Valli

EGYPTIAN fans in the land of King Tut-Ankh-Amen have formed a club in honor of Virginia Valli, who is soon to be seen in "Watch Your Wife," a Svend Gade Production.

Word to this effect was received yesterday at Universal City from Ahmed Rifat Rachid, president of the club in Cairo, Egypt. The organization has been named "The Virginia Valli Club," the letter stated.

This is the first club in Egypt to be named after the Universal star. During the past few years clubs have been formed in her honor in many American cities and in China, India, Japan, Australia and South Africa.

Laura La Plante's new leading man, Elinar Hanson, the noted Swedish cinema star, who will play opposite her "The Big Night."

Matt Moore Plays Featured Part In "Mystery Club"

MATT MOORE is playing the featured leading role and Herbert Blache is directing "The Mystery Club," a unique combination of comedy and mystery, written by Arthur Somers Roche. Moore, strangely enough, has made two of his biggest hits in this type of story, one Universal's "White Tiger," and the other in "The Unholy Three."

The unusual situation of a director as an assistant and a star playing the role of a butler, obtains in "The Mystery Club." In such high esteem is Blache held that Victor Nordlinger, director of Westerns, volunteered to act as the assistant on the picture. Charles Puffy, who is starring in Universal's Bluebird Comedies, is a friend of Blache's and asked to play the butler's role in order to be associated with the director. The combination is working out very well, as all who have seen the daily rushes will testify. Edith Roberts is playing the leading supporting role. Others of the all-star cast are Mildred Harris, Charles Lane, Warner Oland, Fred Hebert, Alphonse Martel, Finch Smiles, Earl Metcalfe, Nat Carr, Jed Prouty and Alfred Allen. Jackson Rose, A. S. C., is behind the camera.

Universal Assigns Jack Daugherty To Feature Role

FOLLOWING Universal's avowed practice of elevating its own people to bigger roles, Jack Daugherty and Blanche Mehaffey have been assigned to play the leading parts in "The Runaway Express," the smashing railroad feature which Edward Sedgwick has put into production.

Daugherty is well known throughout the world as a serial star having recently completed "The Radio Detective." The railroad picture will be his first Universal feature.

Blanche Mehaffey is the girl who made such a sensational success in "His People," the drama of East Side New York life directed by Edward Sloman.

Sedgwick and a company of 60 people are leaving by special train for a two weeks location trip to Caliente, Nevada, where railroad shots will be taken in the mountain division of the Union Pacific.

"The Runaway Express," is planned to be one of the most pretentious pictures on the Universal program for the coming eason.

Edward Laemmle Starts Production Of Light Comedy

EDWARD LAEMMLE has started work on his next Universal Jewel, "The Whole Town's Talking." The story, adapted from the stage hit by John Emerson and Anita Loos, is young Laemmle's first attempt at direction of light comedy.

The play was adapted to the screen by Raymond Cannon, and has an all-star cast of comedians. Edward Everett Horton plays the featured role with Virginia Lee Corbin opposite him.

Fred Humes Signs For Five Years As Universal Star

FRED HUMES, has been signed by Universal under a five-year contract and made a full fledged western star, according to an announcement. He has just left for location at Lone Pine where exteriors of his first picture "Prowlers of the Night" are being filmed. Ernst Laemmle is directing and Barbara Kent, beautiful Hollywood school girl, is playing opposite him.

nol 11/21/25

Five Leading Men Signed for Roles In New Productions

FIVE of the screen's most prominent leading men have been signed for featured roles in current Universal productions, according to an announcement from the studio. They are Francis X. Bushman, Kenneth Harlan, Edward Everett Horton, Theodore Von Eltz and Mario Carillo.

Bushman, whose work in "Ben Hur" and other recent pictures has put him near the top of screen players, has been signed to play the leading role opposite Mary Philbin in "The Star Maker," which Lois Weber will direct.

Harlan will play the featured role in "The Ice Flood," the first directorial effort of James O. Spearing, former New York dramatic editor who has been on the Universal scenario staff for the last three years.

Von Eltz and Carillo will play prominent roles in "Perch of the Devil," the Gertrude Atherton novel which King Baggot is directing for Universal with Mae Busch and Pat O'Malley in the featured roles.

Horton, who just finished a co-starring role with Laura La Plante in Harry Pollard's production, "Poker Faces," will be featured in Edward Laemmle's picturization of "The Whole Town's Talking" by John Emerson and Anita Loos.

Lola Todd Given Important Role In "Star Maker"

LOLA TODD, Wampas Baby Star of 1925 and now under a five year contract to Universal, will have an important supporting role in Mary Philbin's next feature, "The Star Maker."

This picture will go into production next week under the direction of Lois Weber. Francis X. Bushman will play opposite Miss Philbin.

Miss Todd recently played a prominent role in "The Count of Luxembourg."

Son Recently Born To Gump Producer

AN eight-pound son was born to Mr. and Mrs. Samuel Van Ronkel, at the Hollywood hospital recently. Van Ronkel, prominent in motion picture circles, is the producer of Andy Gump comedies, and is a business associate of Carl Laemmle, president of Universal Pictures Corporation.

"The Great Circus Mystery" has met with tremendous success in Prague, Czecho-Slovakia, where it recently played first run. Joe Bonomo has been given the name of the American Breitbart by the Czech fans.

Reynolds Directs Curwood Novel With House Peters

HOUSE PETERS will play the starring role in "Prisoners of the Storm" under the direction of Lynn Reynolds as his next production for Universal.

Eileen Percy and Allan Forrest have been signed for prominent roles supporting the star in the picture, and Reynolds expects to start work within the next week.

"Prisoners of the Storm" is based on the popular novel by James Oliver Curwood, "The Quest of Joan," and was adapted to the screen by Curtis Benton.

Dorothy Gulliver Plays Opposite Lake

ARTHUR LAKE has started work on a new "Sweet Sixteen" comedy at Universal City under the direction of George "Slim" Summerville. Dorothy Gulliver winner of Universal's beauty contest in Salt Lake City, is playing the feminine lead opposite the comedy star.

Big Sets Constructed For Gade Picture, "Watch Your Wife"

COPENHAGEN, Denmark, and New York City furnish the motif for the big roof garden set that was constructed at Universal City for "Watch Your Wife."

The set in part is a reproduction of a famous roof garden in the Danish capital with touches of the equally famous Astor Roof in New York. The Copenhagen features were added by Svend Gade, who directed the production. The floor space for this set is 50 by 90 feet in the centre of which is a huge dais for the musicians.

Still another lavish set for this production is that of a hotel lobby. It is a reproduction of the foyer of a big hotel and was finished on a lavish scale. The columns rise to a height of 30 feet. This set is 70 by 30 feet. "Watch Your Wife" also presents an artistic scene for which a hard wood dancing floor 60 by 70 feet was laid. All these sets were designed by C. D. Hall and Edgar Ulmer, technical art directors at Universal.

"Watch Your Wife" co-stars Virginia Valli and Pat O'Malley. Among the other players are Helen Lee Worthing, Nat Carr, Albert Conti, Aggie Herring and Nora Hayden. It is a domestic comedy drama from the novel by Goesta Segercrantz, well-known Swedish writer. It was adapted to the screen and Americanized by Gade and Charles E. Whittaker.

Storm In "Combat" Filmed On Stage At Universal City

FIVE thousand gallons of water were used in a single day by Lynn Reynolds when making "Combat" with House Peters at Universal City.

The water was used while filming storm scenes on a specially built stage on which was constructed a typical log cabin surrounded by trees of a type encountered by the company while on location in the woodlands of Northern California, where day exteriors were filmed.

It was impossible to get lighting equipment and sufficient water to the location, so the ingenious method of reconstructing a corner of the forest on one of the big studio stages was hit upon by Reynolds for filming night exteriors of the big storm. This enabled the company to make the night shots during the day.

The cast of the picture includes Wanda Hawley, Walter McGrail, C. E. Anderson and Steve Clemento.

REGINA

D

Broadway Critics Go Wild Over Picture at B.S. Moss' COLONY

"What Happ

Public Demand for 2nd W

"Made the audience laugh ft loudly. Funny and unashar dl provoking comedy."
—N. Y

"A rollicking bit of foolery. te something about him that a enjoyable."
—N. Y. Eve

"We cheerfully recommend not realize how tremendou Denny was until we tried t fo way into the theatre."
—N. Y. Her

"Comic moments dash high u other. Denny has scraped p himself high among that m g of comedians who are glorio
—N

A W

Universal's White List Miles

LD

ENNY

in

ened to Jones"

from Geo. Broadhurst's great Broadway stage success.

Holds Mirth-Bomb
ek at Colony!

"The newest and one of the funniest Denny farces. A rollicking farce. Something doing every minute."
—N. Y. American

"A mirth bomb. You're a crab indeed if you aren't amused by it. A sure cure for the dumps. Delightful comedy."
—N. Y. Daily News

"Elicited much laughter. A wild uproarious narrative. Unusually diverting."
—N. Y. Times

"A mad, reckless farce prodigal with merry moments. One simply sits back and shouts with amusement."
—N. Y. Daily Mirror

"Considerable hilarity. It is all very mad but it is funny and it moves along."
—N. Y. Evening Post

LLIAM A. SEITER
Production

and Miles Ahead of All

A Little Talk on Posters

By C. C. Knipe, District Accessory Supervisor for Universal, Kansas City, Mo.

MANY times we have seen and heard that old time saying "It pays to advertise" and no doubt that saying has had less attention paid to it from the motion picture owners than from any other business in the field. Just why, is more than I can tell, but you must remember that you have something to sell the same as any merchant in your town. I do know that after five years here with this one company I find the men that are making the success with the pictures are the ones that use plenty of posters.

Do not let a picture take care of itself. We know that there are some pictures that will take care of themselves in some cases and yet you trace the thing back and you will see that at some time or other the company that produced the picture has spent a good many dollars giving it a start.

Do you think the leading tobacco companies of the country would spend the money they do for 24-sheet boards if they thought it was not boosting their product?

Stop and think of the trade marks that many of them are using and see how many you can repeat and know at once the product they represent and then ask yourself how you happened to know this.

This applies to picture shows. If you are in the habit of placing your advertising in front of your theatre and kidding yourself that every one in town knows what you are showing, you are losing a good bet. Extend this material to the people all over your territory and you are sure then that no one is missing some one thing that they want to see. This object can be reached with the aid of heralds or by placing 1 sheet boards in prominent places in your town. Window cards are another good booster to business, especially when you can induce the merchants to place them in the windows or tack them to the poles.

Now, Mr. Exhibitor, please don't think this is a sales plan and that I want to sell you something. Of course I am here for that purpose. Nevertheless, my pay will go on just the same as it always has, but take this to heart for I am really serious as I have handled both sides, those that buy posters in quantities and those that handle a good picture with a 1 sheet and a set of photos. We want you pleased with the picture but don't blame the picture if you keep to that old plan of "Oh, well, they will come anyway" or that the picture was a flop and no good. Take a little of the blame yourself and say: "Well, if I had used more posters I would have attracted more people." A pleased exhibitor is an asset to any company and we surely want you pleased but you must help yourself.

Take time in ordering your paper and give the poster department plenty of time to fill it. Don't give us the rush act and expect that every item will be filled just to your liking. Give us time to get it for you if we do not happen to have the item in stock. We are here to serve you but it is mighty hard for us to fill an order on a minute's notice. Give us the time and we will give you back the best service possible.

Says Chaney's "Phantom" Equal to Booth's "Iago"

ALBERT WINSLOW COBB, of Springfield, Mass., is one of those fortunate men who witnessed performances of Booth, Barrett and Jefferson when these great actors were at the height of their careers, and he finds in Lon Chaney's acting in "The Phantom of the Opera" genius equal to these mighty masters. In a letter published in The Springfield Union, he wrote as follows:

"Sir: As to the 'Phantom of the Opera,' advertised as 'the raging talk of Springfield,' the press critics, apparently influenced by the scenic and makeup tricks of the mighty play, seem to lose sight of the tremendous personal dramatic portrayal by Lon Chaney, as he by degrees emerges from the shadowy flitting figure of mystery into the master of intense action and impelling passion in his zest 'to win a woman,' the same old story in a new and graphic way.

"From the time that his grotesque face first is revealed, at the tearing off of the mask by the girl who expects to see a face to match the voice of sonorous music, the actor lets his face change, scene by scene, into something more bearable, as the action speeds, his aim being to come through a winner with a woman growing more eager.

"I saw Edwin Booth in his greatest days depict Iago at the climax of tragic 'Othello'; and Chaney, at the growing climax of 'The Phantom,' in power of face and striding action equals him. So while Springfield audiences this week are enthralled by the wizard stage scenery and trickery of 'The Phantom of the Opera,' they also are witnessing what is, perhaps, the greatest histrionic triumph of a personality which the men of the silver screen have yet achieved. And again its 'Opera House' staging, as something of Paris 'built again in America,' is of the highest order. In it all, indeed, a record is made.

"One of the Audience."

War Victim Seeking Name Works At Universal City

JERRY TALBOT, the man who lost his memory in the War and has since been trying to find someone who who knows him, has been given a position at Universal City by Henry McRae, acting general manager.

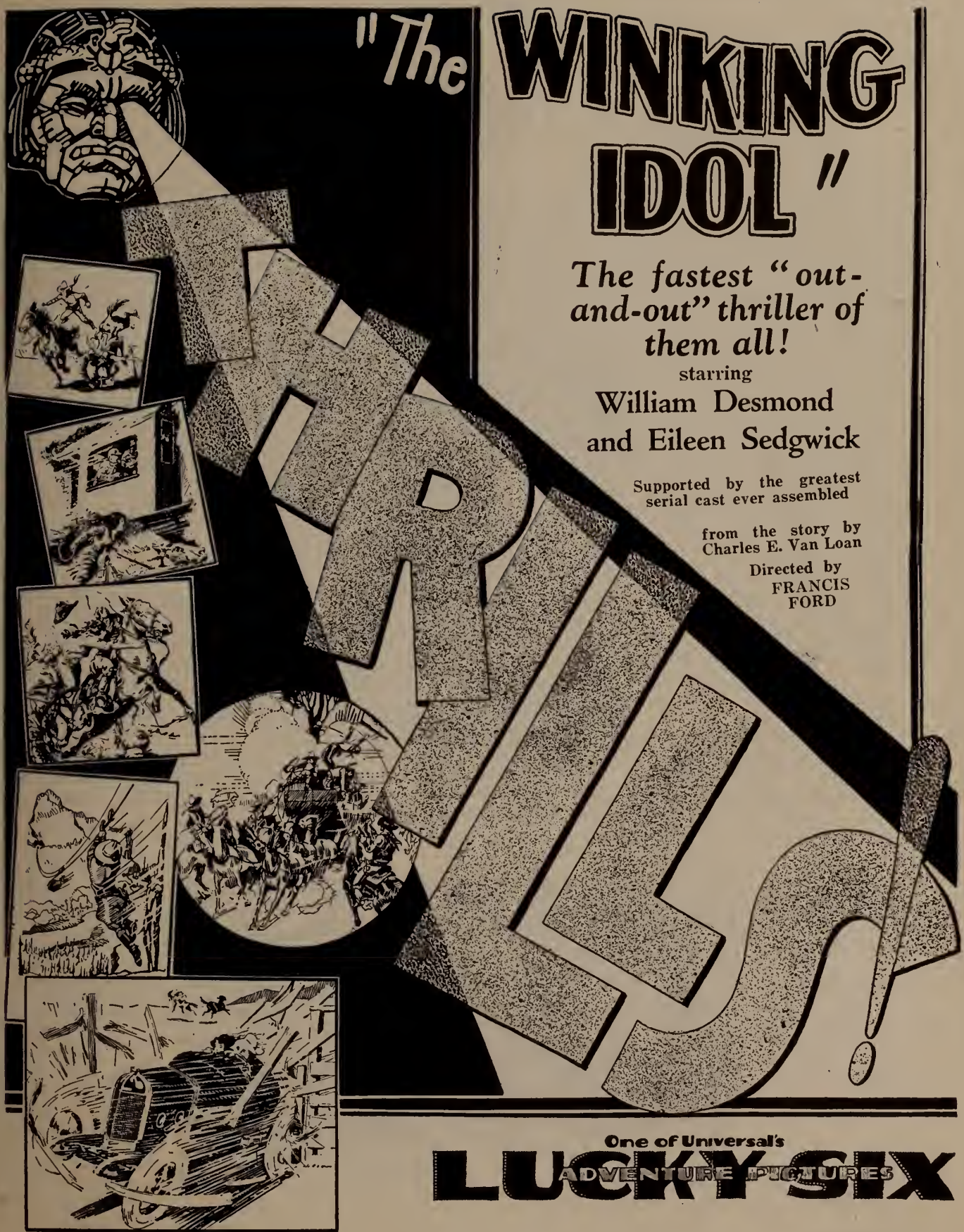
In an effort to find people who know him, Talbot has conducted a world wide search putting his picture in American and foreign publications. He has an accurate memory of the events of the war and remembers the outfit he was with. He has located several buddies who were in the Sixth Marines with him but they could not recall his name.

Concerning events previous to the war, Talbot has no memory and only remembers the past 18 months of his life since he discovered himself in the Veterans' Bureau hospital at Palo Alto. He does not even remember his true name.

He seems to be of French descent, is about 35 and fought in the battle of Bois de Belleau and remembers hazily the battle of Chateau Thierry in which he believes he received the wound which destroyed his memory.

Hundreds of men in the Sixth Marines were killed at Chateau Thierry and he believes he is listed as one of them. Inability to trace down these names brought his search to an end. The American Legion is at present trying to find out who Talbot is.

Talbot is working in the technical department at Universal and it is planned to have him do extra work in the hope that some friend might recognize him in the pictures which are distributed all over the world.


"The WINKING IDOL"
The fastest "out-and-out" thriller of them all!
starring
William Desmond
and Eileen Sedgwick
Supported by the greatest serial cast ever assembled
from the story by Charles E. Van Loan
Directed by FRANCIS FORD
THRILLS!
One of Universal's
LUCKY SIX
ADVENTURE PICTURES

"A Masterpiece" Says Englishwoman Of "His People"

THE remarkable run of "His People" at the Rialto Theatre, London, continues. It has now played eight weeks in a house which never before has held a picture even four weeks. Recently Mrs. Pretyman, the wife of an Air Ministry Official, who has been very much prejudiced against American pictures, was persuaded to attend a performance. She was so impressed with the production that she sent the following note to C. Clayton Hutton, director of advertising and publicity for European Motion Picture Co., distributors of Universal Pictures in the United Kingdom:

"You asked me to let you know what I thought of 'His People' which you so kindly gave me tickets for, and I felt I must tell you that I enjoyed it more than any film I've ever seen before. It really is an absolute masterpiece. If we could produce a picture like that over here there'd be no more cries of 'What's wrong with English pictures?' "

Much of the success of "His People" is no doubt due to the extensive advertising and publicity campaign that has accompanied the showing of the picture in London. Mr. Hutton has been personally congratulated on his work by the advertising directors of other film companies in England.

Unique Theatre In St. John, N. B., Also Celebrating

MR. LAEMMLE is not the only one who is celebrating his anniversary in the motion picture business. Not so long ago the Unique Theatre in St. John, N. B., Canada, had its seventeenth birthday.

Just prior to this important occasion F. G. Spencer, manager of the house, sent a letter to his patrons telling of the event. He told of the special bill prepared for the Anniversary Week. It is not surprising that the feature for the last half of the week was Hoot Gibson in "Arizona Sweepstakes."

Toronto Likes "His People" And "Calgary"

WE learn from M. H. Wilkes of the Toronto Exchange of two Universal pictures which have recently played to extraordinary success in Toronto. The opening day of "His People" at the Pantages Theatre broke all previous records by doing $4,000.00 and business kept during the rest of the run.

On the opening day of "The Calgary Stampede" at Loew's Theatre Mr. Wilkes passed by the theatre at 2 o'clock in the afternoon and found more than 200 patrons waiting in line. The engagement had all the indications of a record-breaker, he reports.

Baby Stilwell Puts On Prologue For "Riding Hood"

WHEN Baby Peggy in "Little Red Riding Hood" played P. Parros' Rialto Theatre in Erie, Pa., Baby Marion Stilwell, daughter of Operator Phil Stilwell, put on a prologue which made a decided hit with the children. She was dressed in a red cape, and hood and carried the basket of goodies which the original Little Red Riding Hood was taking to her granny. She dramatized one of the scenes from the picture and did a little dance as well.

Ben Bernie's orchestra which furnished the music for the Universal Dinner and Dance at the Hotel Commodore in honor of Mr. Laemmle's Twentieth Anniversary with the famous Ben himself conducting.

Paper Appreciates Exploiteer's Work On Co-op Ad Page

AS PART of his job of exploiting "The Phantom of the Opera" in Glen Falls, N. Y., where the Universal super played the Empire Theatre, "Het" Manheim, a Universal exploitation man, sold a co-operative page for The Post-Star. A few days after returning to Buffalo, he received the following letter from A. P. Irving, business manager of the paper:

"Just a word of appreciation for the good work you did this morning in the brief time of two hours in putting over for us the special page of advertising on 'The Phantom of the Opera.'

"We know that your reason for such fine effort was to boost the interests of your company and the local theatre handling your pictures, but inasmuch as in doing so you also boosted our interests we feel it only fair to give you the regular agency commission and are pleased to enclose herewith the remittance.

Dallas Exchange Organizes Club; Payne, President

THE DALLAS branch is the latest Universal Exchange to organize a club. R. C. McIlheran, manager, called the first meeting and turned it over to Jack Meredith, exploiteer in the Southwest, who conducted the election of officers.

Those elected were: president, R. I. Payne, short subjects manager; vice president, H. A. Wortham, head booker; treasurer, J. B. Brecheen, cashier; secretary, Miss Vera Turner. The club voted to elect the following honorary vice presidents: Ralph Williams, Southern Sales Director; R. C. McIlheran and Jack Meredith.

A "kids' party" is the first function scheduled by the new organization.

Dallas, in organizing this club among the employees of the Exchange, is following in the footsteps of other Universal branches throughout the country. These clubs promote good fellowship and bind the employees of Carl Laemmle even closer together with the bonds of friendship and loyalty.

New York Hippodrome Shows Buster As Special Added Attraction

AS a special added attraction, the big New York Hippodrome, peer among vaudeville-picture houses in New York City, showed "Buster's Hunting Party," the latest Buster Brown Production, made by the Stern Borthers for Universal release last week. The picture was put in on short notice, and was a decided hit with the audience that flocked to the huge playhouse. The short-notice presentation was made by a special arrangement between the Keith offices and the Big U Exchange of the Universal Pictures Corporation, after Keith representatives had previewed the two-reeler, just in from the coast.

At the same time, an almost similar first-run showing of another Buster Brown comedy was being held in the big Allen Theatre, Cleveland, where M. A. Maloney of the Allen, after seeing one of these comedies on the screen of the State Theatre, Cleveland, and impressed by the whole-hearted reception it received at the hands of the audience, took steps to have it transferred to the Allen Theatre. The Stern Brothers are highly pleased over these two showings, which they feel go far in clinching the high standing of the Buster Brown two-reelers.

Arrangements also were completed this week with Universal and the Loew Circuit of New York City by which "Buster's Mix-Up," another new Buster Comedy, is to play over the entire circuit, beginning immediately. This will include a total of 104 playing days and concerns theatres in all sections of New York City.

Word also comes from the office of Stern Brothers that the Buster Brown Comedies have definitely been placed as the short reel feature section of the weekly programs of Keeney's Theatre, Brooklyn, one of the big first-run houses of that borough. S. S. Liggett, Short Product Sales Manager for Universal in New York territory, reports that Buster Brown has become a prime favorite among metropolitan movie-goers.

This assertion is further borne out by the recent communication received by the Sterns from Louis Cohen of the Small-Strausberg Circuit of New York City.

"Just a few lines to let you know that we have booked your Buster Brown Comedies all over our circuit, which consists of twenty-five theatres," writes Cohen.

"I have personally checked up on them as to quality of entertainment and from the reports of our managers, I am glad to state that they equal those of any of the producers specializing in similar product; and some of them are far superior."

The Buster Brown Comedies, the first venture of the Stern Brothers into high-class series of comedies, have been remarkably successful. Five of these two-reelers have been released to date, while several others have had successful pre-release showings.

Buster Brown, Tige and Mary Jane have made a resolution which they hope all their exhibitor friends will help them to keep.

Four Comedies Released In February By Sterns

THE Stern Brothers announce a strong group of two-reel comedies for release through Universal exchanges during the month of February. All four have received pre-release try-outs and have shown that they have great audience appeal and box-office value.

In the order of their release, they are "The Big City" starring Edna Marian, "Crowning the Count," featuring Eddie Gordon, "Accidents Can Happen" featuring Al Alt, and the New Buster Brown Production, "Buster's Nose Dive."

"Buster's Nose Dive," the outstanding picture of the group, is the sixth two-reeler of the popular Buster Brown series. It was directed by Gus Meins and recently had a pre-release showing on Broadway, where it was exceptionally well received by the audience. It features Arthur Trimble as Buster, Doreen Turner, as Mary Jane and Pete the dog, as Tige, in the latest escapade of Buster and his pals. It will be released on February 24th.

"The Big City" marked for release February 3rd, is another of the popular Edna Marian comedies, in which she is seen as a comic country girl with big town aspirations. It was directed by Francis Corby and includes a rapid succession of funny situations and gags. Miss Marian, as the country flapper whose escapades as a big town vamp get her into one mix-up after another, does very good work in this characterization.

The February 10th release, "Crowning the Count," was directed by Jess Robbins, which is the surety for a good comedy. In this two-reeler, Eddie Gordon is supported by Larry Richardson. The most is made of Gordon's unique comedy flare and his acrobatic training. The story has to do with the showing up of a bogus count, played by Gordon. It is reported, by those exhibitors who have shown it, as a good audience picture.

The Stern Brothers release for February 17th "Accidents Can Happen," is the latest Al Alt comedy. He is again supported by the fat comedian, Hilliard Karr, in a series of mishaps, the nature of which have made these two comedians popular with comedy-lovers. The comedy was directed by Charles Lamont.

OUTSID

It Set the Pace in
Thrills — Chills and Profits!

The greatest profit-making melodrama on record is coming back for a seat-selling clean-up! A startling, dramatic, pack-em-in picture of a reformed crook and a girl who wouldn't reform. A baffling robbery and an artistic double-cross. A powerful box-office climax that leaves them limp with excitement and thundering with applause. And Priscilla Dean and Lon Chaney. Why these stars alone will pack your house!

UNIVERSAL

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Now Re-Released!
New Accessories!

New posters—new advertising—new prints—new everything including new audiences with a new urge for melodrama. Imagine what it will do now! It has just played the Cameo Theatre, Pittsburgh—absolutely cold, without advertising or exploitation and broke every record except that of the marvelous "Phantom." Man, Oh, man what a money-maker for you! And it's booking NOW!

The House of Hits

24 High Speed

"Big business. Patrons found it best western played in Webb City."

—Blake Theatre.
Webb City, Kan.

"You can't go wrong on this. Patrons told us it was the best Hoxie picture we have ever shown."

—Oak Theatre.
Oakdale, Neb.

"Will get you a lot of extra money, and won't cost a fortune."

—Seelye Theatre.
Abilene, Kan.

"They have won a place with my customers. Plenty of box-office reports satisfy me that I made a good buy."

—Victory Theatre.
Shawnee, Okla.

Released by
UNIVERSAL

Starring

Pete Morrison
in Lariat Productions with Lightnin' his horse.

Jack Hoxie
with Scout, his horse, and Bunk, his dog

Art Acord
with his horse Raven, and his dog, Rex

BLUE STREAK Westerns

"Laemmle Has Set Mark To Shoot At"

Universal Exhibitor For Twelve Years

"WE have been using Universal pictures at our Orpheum Theatre for the past twelve years, and our business relations have always been most satisfactory.

"Trusting that we may continue our very congenial business connections, which have extended over so long a period of time, and wishing you every success with your 1926-27 product, we remain

"Sincerely,
"Orpheum Theatre,
"A. G. Hettesheimer,
"Manager"

A. G. Hettesheimer, manager of the Orpheum Theatre, Cincinnati, Ohio, who has been using Universal Pictures for the past twelve years.

Praise for Universal's "White Treatment"

"IT has dawned upon me that I should send forth a short missive to Universal for the wonderful improvement they have shown in their product of the past year or so, and also of the accurate service I have at all times received from Universal. I am a big Universal Booster and that statement is confirmed by the representation the Cockade Theatre has and is giving Universal here in Petersburg, Va.

"All Producers and Film Exchanges should abide closely by Universal's White Treatment to Exhibitors. The live and let live kind of treatment which helps us fellows run our business at a fair profit.

"I will ask that you accept this letter as means of appreciation to Universal as a whole.

"Wishing Universal a very prosperous New Year and trust they will continue to follow the same business methods in the future as they have in the past.

"Universally yours,
"H. Rubin."

The Orpheum Theatre, Cincinnati, Ohio, a 1000-seat house which has been showing Universal Pictures for more than a decade.

Denny's Latest Brings Biggest Gross Receipts

"WE just finished a week's run of Denny's 'What Happened to Jones.' This picture did the biggest gross business of any Denny picture—and we have played them all.

"The audience simply howled. Our organist might just as well have taken the week off, for the laughter drowned out the music almost the whole time.

"Carl Laemmle has set a mark to shoot at in this second White List and if he keeps up this rate in the future exhibitors will buy their film next year on the basis of 'what do we need now besides Univeral.'

"Yours gratefully,
"National Theatres of California,
"San Diego, Calif.
"Dwight Hill, Resident Manager."

"Gumps" and "Buster" Biggest Comedy Hits

"I felt you might be interested in knowing that 'The Gumps' and 'Buster Brown' series of comedies are proving one of our biggest drawing cards. In fact they are the biggest comedy hits in years and we are advertising them along with and above many feature productions.

"It was quite a surprise to me to learn that any two-reel comedy could be such a valuable asset to our programs and I wish to express my sincere thanks for your recommendation to me of these releases.

"I might add that any exhibitor who has not yet signed for the Gumps and Buster Brown Comedies, is keeping his audiences from a real comedy treat and cheating his box-office out of considerable money.

"Respectfully yours,
"Charles Sweeton,
"General Manager,
"North End Amusement Co.
"Evansville, Ind."

U. S. Tire Company's Book Idea Used To Advertise "California"

"CALIFORNIA STRAIGHT AHEAD," was "set" at Loew's Regent Theatre in Harrisburg, Pa., by three novel stunts arranged by Al Feinman, Universal exploiteer in the Philadelphia and Washington territory, and Russell Bovim, manager of the Regent.

They borrowed one of their ideas from the United States Tire Co., whose advertising in the shape of huge open books is familiar to motorists of every state. An imitation of one of these was placed in the lobby with this copy on it:

YOU ARE NOW ENTERING
CALIFORNIA
Straight Ahead

California Straight Ahead is a riot of lafs. It will be remembered by all who have seen it as one of the funniest films of all time. The management invites you to join Reginald Denny's caravan through a melange of comedy and love. Don't Miss It!

Their two other stunts came from the Universal Press Book on this picture. An ambulance, loaned by the local Order of Moose in return for some free advertising on the screen, was decorated with canvas signs reading:

THIS AMBULANCE IS
FOR PEOPLE WHO LAUGH
THEMSELVES SICK SEEING
REGINALD DENNY
in
CALIFORNIA
STRAIGHT
AHEAD!

The ambulance was loaned for a week and during the day it was driven through the city's most important streets and in the evening was parked in front of the theatre. A beautiful girl, dressed as a nurse, handed out heralds on the picture.

Using one of the Universal card accessories for this production, Feinman and Manager Bovim erected sign-posts with "California Straight Ahead" on them outside the theatre and around the marquee.

Exploitation Holds Picture Two Weeks

A How-Many-Words-Can-You-Make-From-This-Title contest was conducted by the Denver Post in connection with the showing of "His People" at the American Theatre. Charles E. Lounsbury, the Universal exploiteer who made the arrangements, reports that 10,000 answers were received the first week and that the contest went over so big that the picture was held over for a second week.

The lobby of Keith's 105th St. Theatre in Cleveland had the real California atmosphere when "California Straight Ahead" was the attraction in the house. A. J. Sharick, the Universal exploiteer, and Andy Roy, Keith publicity man, roofed the lobby with lattice work decorated with artificial vines and roses, and borrowed palms and other potted plants from a friendly florist.

Ten thousand of these half sheets on "The Little Giant" have been distributed by the Gainaday company to their dealers throughout the country in a national tie-up effected by Joe Weil, Universal director of exploitation.

Washing Machine In National Tie-Up With "Little Giant"

"THE LITTLE GIANT," the Universal Jewel starring Glenn Hunter as a "go-getting" young washing machine salesman, has been tied up with the Gainaday washing machine in a national campaign. This was put through by Joe Weil, director of exploitation for Universal Pictures Corporation.

The washing machine company has distributed 10,000 half-sheet posters to their dealers throughout the country to be used in conjunction with the run of the picture. The poster carries a still from the production of Glenn Hunter demonstrating the machine and a close-up of Edna Murphy, the little blonde heroine, beside it. At the bottom of the half-sheet is space for the name of the theatre playing the picture.

BEST GHOST STORIES WIN "PHANTOM" TICKETS

A GHOST Story Contest brought the Capitol Theatre in Delphos, Ohio, many columns of valuable publicity on "The Phantom of the Opera" in return for a few free tickets to the theatre. It was conducted by a local paper through an arrangement made by A. J. Sharick Universal exploiteer in Cleveland.

Cut-Out of Buster Used Every Time He Plays House

DROGIN and Shiell who manage the Mermaid Theatre in Coney Island, N. Y., have found that the Buster Brown comedies are drawing cards with their patrons and that consequently exploitation on them pays. They have made a cut-out figure of Buster and Tige, shown below, which is stationed by the ticket booth each day Buster is in the house. Over his head is a slate on which is written one of his famous resolutions, a different one appearing with each comedy.

For the showing of "Buster Be Good," the lobby was decorated with pennants announcing the comedy. One said: "Buster Brown will drive away your frown." Another: "See Buster and you will roar." In addition to this display, heralds were given away.

The first campaign on the comedies, arranged for them by "Pop" Hartman of the Big U Exchange, convinced Messers. Drogin and Shiell that Buster and his friends should be featured every time they play the house.

This cut-out figure in front of the ticket booth at the Mermaid Theatre, Coney Island, N. Y., is used every time a Buster Brown Comedy plays the house. The writing on the slate is changed to fit the current release.

Eight hundred Wisconsin News carriers gathered at the newspaper office and marched in a body to the Alhambra Theatre, Milwaukee, where they were the guests of Manager Harry E. Long at a special showing of "The Storm Breaker" as part of the exploitation campaign for this picture put on by Mrs. Ann McCurdy, Universal exploiteer in Milwaukee.

One Stunt Exploits Pictures In Two Muskegon Theatres

WHEN a single stunt can put over two pictures in two different theatres in the same town, it must be a pretty good one. F. Raoul Cleaver, doing exploitation for the customers of Universal's Detroit Exchange, recently originated such a one.

He had "Stella Maris," the new Universal Jewel starring Mary Philbin, and "The Goose Woman" booked into the Majestic and Regent Theatres in Muskegon, Mich., managed by P. Schlossman. Soon after his arrival in town this ad appeared in the Help Wanted columns of a local paper:

"Wanted: Goose to act for the movies. Previous experience unnecessary. Must be of good appearance and good habits. Apply to Goose Woman, Regent Theatre, Muskegon."

Then he secured the use of a vacant store on the main street and put the goose in the window. The bird was in a large box which had holes cut in the side. Food and water in pans was placed outside the box on the window side with the result that the goose had to put her head and neck back and forth through the holes in the box every time she wanted to eat or drink. This had the same attraction for the crowds on the street as a cuckoo clock—only more so, because the bird appeared oftener.

Beside the box was a 7x4 foot beaverboard sign with this announcement on it:

"Some folks can tell the age of a horse by his teeth.

"You can't do this with a goose.

"Suggest a good name for this goose, made from the letters contained in the words

"S-T-E-L-L-A M-A-R-I-S

"Bring your sugestions together with your estimate of this goose's age to

"MAJESTIC THEATRE

"The best ten suggestions will each receive TWO tickets to see MARY PHILBIN in 'Stella Maris'" (Date Followed)

"Phantom" Proves Tremendous Success

"'THE PHANTOM' is a tremendous success and is playing to capacity business every night. The Motion Picture business needs more photoplays like 'The Phantom,'" writes John A. Jackson of the Jackson Enterprises, Lebanon, Pa.

To help bring about this tremendous business Mr. Jackson planted the serialization of the story in the Lebanon News, made excellent cut-outs for the lobby, distributed several thousand heralds and used one, three, six and 24-sheets.

Here Are Just A Few of th

"Who is Making Pictures in

"UNIVERSAL AND CARL LAEMMLE DESERVE a world of praise for making sure profits possible for the small exhibitor."

Louis Damm, Damm Theatre, Osgood,, Ind.

"I HAVE BEEN USING UNIVERSAL FOR 15 years, and every other make of picture, and I find Universal as good as any and better."

F. C. Astels, Bijou Theatre, Cobalt, Ont.

"I AM BANKING ON UNIVERSAL, KNOWING that whenever I play one of your pictures I am assured of a profit."

Joe George, American Theatre, Idaho Falls, Ida.

"MORE POWER TO UNIVERSAL AND THEIR White List."

J. W. Kellog, Sedgwick Theatre, Colo.

"A GOOD LINE OF PICTURES. AUDIENCES have taken a liking to everyone shown so far."

H. Witherspoon, Glenboro Theatre, Glenboro, Can.

"I WISH TO JOIN THE RANKS OF BOOSTERS for Universal and wish you continued success."

N. K. Furey, Patriot Theatre, De Kalb, Tex.

"FOR 10 YEARS WE HAVE MADE MONEY ON every Universal we have shown and from the looks of coming attractions, we will continue to do so."

Coos Bay Amusement Co., North Bend, Ore.

"YOUR JEWELS HAVE ALWAYS BEEN money-makers. I intend to play them as long as I am in the business."

Tourney Theatre, McPherson, Kan.

"UNIVERSAL PICTURES ARE THE ONLY REAL money-makers I run. My Universal night doubles and sometimes triples my other nights."

Princess Theatre Waynesboro, Miss.

"I SAY HIP, HIP HOORAH FOR CARL Laemmle. Run Universal and make money."

F. N. Harris, Amuse Theatre, Hart, Mich.

"I CONSIDER THE PICTURES ON YOUR Second White List the cream of the new pictures offered to the public."

E. F. Dunlap, Legion Theatre, Derby, Ia.

"I WANT TO THANK YOU FOR YOUR FIRST-class shows, your service and square dealing with us."

F. E. Foy, Jewel Theatre, Vienna, S. D.

"KEEP UP YOUR POLICY AND REAP THE everlasting reward due you for your live-and-let-live policy."

A. E. Gates, Liberty Bell Theatre, Flemington, W. Va.

"I HAVE ALWAYS FOUND UNIVERSAL FAIR and square in their dealings and true to promises."

H. A. Felps, C met Theatre, Shelton, Neb.

"HAVE BEEN USING UNIVERSAL SERVICE for four years and have always been treated fairly and did not have to fight for a square deal."

W. M. Lodge, Fulton Theatre, McConnelsburg, Pa.

"YOUR NEW PRODUCT THE BEST YOU have ever made. Best wishes for continued success."

B. Raful, Rialto Theatre, Kenmore, O.

"INDUSTRY OWES YOU A VOTE OF THANKS."

Harry McClure, Strand Theatre Corp., Emporia, Kan.

"I HAVE MORE CONFIDENCE IN THE PICtures on my Universal contract than in any other I buy."

Elmer Uhlhorn, Dicke Theatre, Downersgrove, Ill.

"MY HAT IS OFF TO YOU. BEST WISHES TO the silent partner of small town exhibitors."

F. D. Moore, Liberty Theatre, Robertsdale, Pa.

"HAVE BEEN USING UNIVERSAL PICTURES almost 100 per cent since the first one was produced and have found them consistently good."

F. Lissman, Cardella Theatre, Oroville, Cal.

"NEVER MORE PLEASED WITH ANY GROUP of pictures than I am with these. We exhibitors owe Carl Laemmle one big debt."

W. A. Simon, Liberty Theatre, Fromberg, Mont.

"YOUR FILMS HAVE BEEN MONEY-MAKERS for us."

W. E. Howard, Art Theater, Langley, Wash

"IT WON'T BE LONG BEFORE YOU HAVE me playing Universal 100 per cent."

P. K. Butterworth, Lyric Theatre, Minnedosa, Minn.

e Answers to the Question—

The Best the Business?"

"BOY, UNIVERSAL HAS THE PICTURES THIS year. Made money with everyone."
W. H. Hall, Gem Theatre, Memphis, Tex.

"I AM 100 PER CENT UNIVERSAL BECAUSE they have been 100 per cent with me. My motto is Universal from now on."
H. D. Youse, Pantheon Theatre, Markel, Ind.

"I AM NOW 100 PER CENT UNIVERSAL AND I will always be one of your good accounts."
L. J. Bennett, Liberty Theatre, Mason City, Ill.

"BEYOND DOUBT THE BEST PROGRAMS I have been able to secure . . . every one a picture that pleased all classes."
G. E. Foosher, Fungo Theatre, Golden Pond, Ky.

"UNIVERSAL COMEDIES FILL A LONG FELT want and their features never fail to please."
A. W. Martin, Legion Theatre, Blunt, S. D.

"VERY GRATEFUL TO YOU FOR THE SPIRIT you have shown in the matter of the small town exhibitor."
J. P. Vinyard, Star Theatre, Winslow, Ind.

"YOUR PICTURES ARE AS GOOD AS ANY and your treatment of the exhibitor is fair and more reasonable than competitors."
W. H. Dean, Ideal Theatre, Windfall, Ind.

"ACCEPT MY HEARTY CONGRATULATIONS on your evident willingness to cooperate with the exhibitor."
Max Patterson, Star Theatre, Waynesboro, Va.

"I HAVE ALWAYS USED UNIVERSAL PICtures as far back as 1915.
T. H. Hartley, Border Theatre, Rock Island, Que.

"I BELIEVE I HAVE BOUGHT THE FINEST line of pictures there is to be found on the market."
C. H. Bills, Opera House, Lenora, Kan.

"HAVE FOUND UNIVERSAL PICTURES TO be almost 100 per cent for the small town exhibitor and Universal is the whitest exchange to do business with."
J. S. Kenneaster, Mystic Theatre Clovis, Cal.

"THANK YOU FOR ASSISTING EXHIBITORS who need assistance such as myself."
Cameo Theatre, Brewster, N. Y.

"I HAVE PLAYED UNIVERSAL PICTURES for some time and you are giving us as good and consistent pictures as anybody."
M. C. Madison, Rex & Elk Theatres, Rexburg, Ida.

"I WISH YOU SUCCESS IN EVERY WAY AND hope you can keep up the good work."
John H. Wetz, Rialto Theatre, Middletown, Ind.

"UNIVERSAL DOES NOT OWN MY THEATRE but they make it possible for me to own it."
D. M. Hix, Garden Theatre, So. Charleston, O.

"BOTH PICTURES AND SERVICE ARE ABOVE the average."
L. J. Graffort, Cosmo Theatre, New Carlisle, Ind.

"WE HAVE ALL BEEN GRACIOUSLY THANKful to you in the past, but you have certainly come to the front for us this time. More power to you."
Ed. Buckley, Idle Hour Theatre, Olivia, Minn.

"YOU ARE TO BE CONGRATULATED FOR giving exhibitors such a square deal. I am for you one hundred per cent."
Opera House, Newark, Del.

"HAVE BEEN USING UNIVERSAL PICTURES for eight or ten years and have always found them to be of the highest type of entertainment."
J. Nowatske, Park Theatre, Mukwonago, Wis.

"MR. LAEMMLE, YOU DESERVE A LOT OF credit for saving the small town exhibitor."
L. A. Hutnick, Fairview Theatre, Fairview, N. J.

"YOURS IS THE BEST POSSIBLE SERVICE TO be found in the reach of the exhibitor."
John W. Priour, Casino Theatre, Hebbronville, Tex.

"FOR GOOD, CONSISTENT BUSINESS THE Universal product is hard to beat.
F. Beatty, Garden Theatre, St. Clair, Mich.

Universal Announces Greater Movie List

(*Continued from page* 13)

many newspapers in the United States and England. It is said to be the most widely read story of the current season. The role to be played by La Plante admirably suits her. It is that of an ultra-modern girl who leaves her conservative home and is drawn into a psuedo artistic set, with resulting complications, intrigues and dramatic situations.

In March, there will be three more Universal-Jewels, "Too Many Women," "Brides Will Be Brides," and "Taxi! Taxi!" "Too Many Women" is from the sensationally successful story by Gabriel Reuter and will be used as a starring vehicle for Norman Kerry, with May McAvoy, probably, in the co-featured role. "Brides Will Be Brides" is another Laura La Plante picture, adapted from the widely known newspaper serial stories by Lucile Van Slyke. "Taxi! Taxi!" will be adapted from the popular Saturday Evening Post story from the pen of George Weston, regarded as one of the funniest stories of the year.

The April list of Jewels will include, besides "A Hero on Horseback," the Gibson picture previously noted, two other pictures, "Another Woman's Life" and "Down the Stretch." The first is an anonymous story of great dramatic qualities which will be used as a starring vehicle for Mary Philbin. It is promised as a sensation for the 1927 screen market. "Down the Stretch," will be a Jewel adaptation of John Taintor Foote's popular racing story "Blister Jones."

The May Jewel list will include "Spangles," "Take It From Me" and the Gibson picture "The Silent Rider." "Spangles" is a colorful circus story by the world-famed Nellie Revell, noted as a circus press agent, and now one of the most widely read columnists in the United States. This will be an Edward Sloman Production with a big special cast. "Take It From Me" will be based on the great musical comedy success of that name by William Johnstone, Sunday Editor of the New York World. The star and cast have not yet been selected.

In June, Universal will release the following Jewels, "A Savage in Silks," "The Love Thrill" and "The Big Gun." "A Savage in Silks" is by the widely known authoress Winifred Eaton Reeve, now in an executive capacity in the Universal scenario department. It will be made as a Laura La Plante picture.

"The Love Thrill" probably will be another Laura La Plante picture. It will be adapted from the great automobile racing romance by Byron Morgan—the man who wrote "Sporting Youth" and "California Straight Ahead." This is an ideal La Plante role and will give the young star ample opportunity for a flashing portrayal of the modern excitement-loving girl.

"The Big Gun" will be a Norman Kerry picture, directed by Edward Sedgwick, from the Argosy-All Story Magazine romantic thriller by Richard Barry. It will be the best Kerry picture ever made at Universal City.

The Hoot Gibson picture "Ace High," set for July 11th release, marks the final Jewel in Universal's 1926-1927 Greater Movie List.

Universal' Greater Movie List also will include other Western pictures—twenty-four Blue Streak Western features, made with such popular cowboy stars as Jack Hoxie, Art Acord and Fred Humes. Each star will contribute six pictures to the year's output.

In addition to the Greater Movie List, Universal's output for 1926-1927 will include six high-class short comedy series put out by the Stern Brothers, and an array of five Popular Author Serials, 104 issues of the International Newsreel, a series of weekly issues of short western dramas and other special short product.

CLAIMS HIS MISTAKE FORCED LAEMMLE INTO DISTRIBUTION

(*Continued from page* 10)

"And do you know," he said, as he turned away after a few minutes talk with Mr. Laemmle,—"that it was due to an unpardonable mistake on my part that Mr. Laemmle rose so rapidly in this business.

"I had come up from St. Louis where I had been on the fringe of the show business for a little while. I had always been interested in machinery and machines, and when I saw one of those Hale's Tours operating in Chicago, I wanted to see more than the front of it, so I went back and examined the projecting machine. It did not take me more than a day or so before I knew all about how that machine worked, and when an opportunity came I jumped in and started to run one myself for George Gilmore.

"I was in Chicago when Mr. Laemmle saw his first moving picture theatre. It was Dan Lingarda's house down in the Italian section on Halsted and Taylor Streets, and I remember well Dan's telling me how Laemmle had carefully counted the number of people that went in to every single show, and estimated the amount of money that the customers left in the box-office. It was that show that determined him to go into the moving picture business. I didn't operate his first machine—George Gilmore installed the machinery and ran it the first few weeks. Then he introduced me to Mr. Laemmle, and with one other man I was the only one outside of his immediate family whom he employed.

"The great mistake which turned out so happily was this.

"One day we were running a picture called 'The Fat Woman's Troubles,' and you can bet that she caused us trouble enough that day. For some reason or other, old man Lewis, who ran one of the few Chicago exchanges, wanted his film back, and I was dumb enough to let him take it away from me just before the theatre was to open for the day. When I realized that he was going to cart it away with him I was almost crazy. I don't know how I ever let that happen, but I did, and there we were without any show. When Laemmle came around I was afraid to tell him, but I had to. He took it much better than I expected he would.

" 'Well,' said he, 'you let the show get away, what do you propose to do now?'

"Then an inspiration came to me. I remembered I had seen an old Pathe Freres picture called 'The Pearl Fisher's Dream,' which had several hand colored scenes in it, and I knew that it was for sale, so I suggested to Laemmle that he buy it—there being nothing else to do. Laemmle, with some difficulty, dug up ninety-six or so necessary dollars, and went down and bought 'The Pearl Fisher's Dream.'

"In those days we either ran the film until it was worn out, or until we got another one. In this case we got another one pretty quick, and I suggested something to Laemmle which might have changed his whole outlook on the moving picture business. I suggested that he rent out this film to other theatres, and that is just exactly what he did. 'The Pearl Fisher's Dream,' was the start of Mr. Laemmle's exchange business. It was the first picture he ever owned outright, and the first one he ever leased to any other theatre, and I don't know when he would have started to do that—although I know that he would have done it eventually,— if it had not been for my darn foolishness and stupidity in letting old man Lewis get away with 'The Fat Woman's Troubles!' "

Chasteen is now manager of the Forest Hills Theatre, in Forest Hills, Long Island.

Texas Steers

MESSRS. BRADY AND BETANCOURT opened their new house in Brownsville, Texas, last week. The new house will seat about 800 people, and is equipped with a pipe organ.

* * *

A. MARTINI of Galveston, Texas, who operates a string of houses in Texas, has ordered new organs for three of his houses to be installed immediately, and W. L. Hamilton of Dalhart, Texas has also ordered one for his house.

* * *

WORD has been received in Dallas of the death of the son of Burt King, who manages the Alcove and Crystal Theatres at Stamford, Texas, for H. T. Hodge. "Texas Steers" extends sympathy to the family.

* * *

J. T. RICHARDSON, Jr., of the Princess Theatre, Olney, Texas, was a visitor at the Dallas market this week. He arranged for new service.

* * *

F. E. STURGIS of Manitou, Okla., has bought the Manitou Theatre from S. R. Wilson.

* * *

P. W. NEELEY at Blackburn, Okla., has sold his Electric Theatre to J. E. Bailey.

* * *

GUY E. CAGE, District Supervisor of Accessories of the Dallas district for Universal, has just returned from New Orleans, La., where he spent considerable time reorganizing the Accessory Department.

—*Jack Meredith.*

THOUSAND HONOR CARL LAEMMLE AT DANCE

(*Continued from page* 16)

and Paul Mall.

The dancing was started by a grand march led by Carl Laemmle, Will Hays, Irving Thalberg and Miss Laemmle.

Great interest was aroused over the Charleston Contest and rivalry as well as partisanship ran high. The three winning couples were Marian Chambers and Ben Hyatt; Florence Stewart and Eddie Barison; and Frances and Charles Dwinell.

One of the features of the evening was the presentation of two new Universal stars, Andre Mattoni, the "blonde Valentino of Europe," who has just arrived in this country to appear in Universal pictures, and Dorothy Kitchen, winner of the recent N. Y. Mirror-Universal Beauty Contest, whose first film, "Peg of New York," soon will be shown over the U. B. O. circuit. Dimitri Buchowetzki, noted Continental director, who recently completed "The Midnight Sun" for Universal, arrived from the Coast in time to attend the party where he was congratulated on all sides for his handling of the new Universal super picture. Another famous director, enlisted under the Universal banner, who chanced to be in New York and who attended the anniversary party was E. A. Dupont, the famous Ufa director of "Variety" and other foreign successes, and who is now on his way to Universal City to make pictures for the Laemmle organization.

Among the other prominent motion picture personages present at the dinner were R. H. Cochrane and P. D. Cochrane, E. H. Goldstein, Irving Thalberg, Joe Seiter, Peter Woodhull, George Kann, Julius and Abe Stern, Meyer and Louis Schine, William Johnston, William J. Reilly, Joseph Dannenberg, Arthur James, Williard C. Howe, Merritt Crawford, and many others.

Many of those present were accompanied by members of their family or guests. Among the personal friends or relatives of Mr. Laemmle present were Miss Rosabelle Laemmle, S. M. Einstein and Mrs. Einstein, M. I. D. Einstein, Justin Landauer and Mrs. Landauer, Beno Rubel and Mrs. Rubel and Julius Bernheim. Several other members of the distinguished Cochrane family also were present, including Negley Cochrane, and members of his family, Witt K. Cochrane of Chicago, William Callahan and Mrs. Callahan and George Cochrane.

Among the Universal executives present were Ralph Williams, Earl Kramer and Lou B. Metzger, Al Fair, C. P. Paine, R. V. Anderson, Irving Stolzer, L. W. Alexander, William C. Herrmann, George Brown, S. F. Hartman, N. L. Manheim, Paul Gulick, Julius Singer, H. L. Rosenquest, Leo Brecher, Joe Weil, V. R. Carrick, Sigmund Moos, Nat Rothstein, C. C. Binder, E. D. Leishman, S. S. Liggett, J. V. Ward, Sidney Singerman, Phelps Decker, Dave Brill, Morris Joseph, Sam Sedran, Fred J. McConnell, Harry Asher, and the Fort Lee departmental heads.

Credit for the arrangements were attributed to the committee, which headed by Gus Gardner, included, Miss Helen Hughes, Miss Rebecca Joffe, Miss Louise C. Lamkin, Paul Gulick, Samuel Sedran, Martin Schiff, David C. Wetner, Miss Marcus of Fort Lee and Jacob Hartman of the Big "U". The dance music was supplied by Ben Bernie, in person, and his orchestra.

An attractive program, filled with humorous wise-cracks, was made up for the party by Paul Perez.

New Haven Sawdust

OF all the weird tales about how audiences have taken to showings of "The Phantom of the Opera," the one told by Maurice Lane, manager of the Captiol Theatre, Ansonia, takes the big prize. Here's how he described it to the writer.

"Well, sir, we put that opening show on in great fashion Sunday night. When the chandelier fell, screams filled the auditorium. But that was not all," Lane said with a broad smile wreathing his face. "At the unmasking scene you could have heard a pin drop for a full minute before Mary pulled the mask off and for at least two minutes afterwards. They were absolutely scared, that's all.

"Why do you know after we closed the house that night one of my ushers who walked through the aisles looking for lost articles, brought up to my office a man's vest.

"I guess we put the "Phantom" on in pretty good shape, eh?"

* * *

UP in Torrington at the Alhambra Theatre, manager Joe Quittner has a real live young lad by the name of John Scanlon who seems to have been born under an exploitation star. That youth surely has originality and the writer enjoyed the few days he had up there working with John.

* * *

LOUIS A. HERMANN, alias "Doc," very well known by exhibitors throughout New England, has joined the sales force of the New Haven Exchange. Manager Morris Joseph says he's got a real salesman now and that Louis and "Doc" Britton should be responsible for some real nice business from now on. They're a great selling team.

* * *

MAURICE LANE, one of the several lieutenants of the Hoffman and Hoffman Amusement Enterprises, as manager of the Capitol Theatre in Ansonia entered the motion picture theatre business on a joke. Five years ago when "I. J." was ready to open the Capital, Maurice asked him if he could use a ticket taker. Maurice was then a moulder (brass). Amiable I. J. says, "Yes, do you mean it?" And now Maurice is manager of the house.

He is *some* manager, too. He knows how to put on a show and through his jovial disposition the entire house force, front and back, work with him 100 per cent. He gave a presentation of "The Phantom" that surpassed every show the writer has seen and that's going some.

—*Bob Wood.*

The SCARLET STREAK

Starring

Jack Daugherty

"Best from Every Angle!"

"'THE Scarlet Streak' has not only prov-serials from every angle en to be one of the best we have as yet played, but the big thing is that business has increased twenty per cent."

—George B. Hendrickson,
Liberty Theatre,
Darlington, S. C.

With a supporting cast of feature favorites

Al Smith
Lola Todd
Virginia Ainsworth

and many more

Directed by
HENRY McRAE

One of Universal's

LUCKY SIX

ADVENTURE PICTURES

"'Stella Maris' --- An A1 Movie"

Mae Tinee in The Chicago Tribune

GOOD Morning!

A long, long time ago, when I didn't think Mary Pickford could act, I went to see her in "Stella Maris" and changed my mind.

In a picture that called for a great deal of acting in roles as contrasting as light and darkness, she handed me the surprise of my life with her brilliant and sympathetic interpretations.

Again the story has been filmed, with lovely Mary Philbin as the star. And again it proves a splendid setting for unexpected ability.

Of course, we've all known for ages that Miss Philbin can act. Her every appearance on the screen brings proof of that fact. BUT—did you ever suspect her of being a Lon Chaney at makeup? Echo answers "No!"

Neither did I!

To see her as Stella Maris and Unity Blake is to be convinced, (I wouldn't be surprised to learn that Mr. Chaney superintended the job.)

Stella Maris is an exquisitely beautiful young girl who has been unable to walk since childhood. She is hardly to be pitied, however, for money and love, endlessly lavished, have made her life a fairy dream.

Looking for all the world like a golden haired lady of the legends, she sits among the luxurious pillows of her massive bed, a queen, acting stories with her little court composed of family, friends and servants.

ON pages 2 and 3 you have read what Mr. Laemmle thinks of Mary Philbin's latest triumph, "Stella Maris." Here is what Mae Tinee, reviewer for the Chicago Tribune and one of the greatest motion picture critics in the United States, says of the same picture.

Two Devoted Pretenders.

The two most devoted and assiduous members of her cast are John Risca and Walter Herold—men much older than herself and both deeply and silently, and in the case of Risca, hopelessly in love with her. Risca is usually the prince of the fantastic performances that take place in the gorgeous chamber, and Herold the monster, slain by the prince in the lady's cause.

Into this room no knowledge of sorrow or evil has ever been allowed to penetrate. Stella Maris is as ignorant of life as it is as she was on the day of her birth.

To her, Risca is indeed a fairy prince, and she believes implicitly his story that his home is a palace whither he goes each evening in a gay howdah borne on the back of an elephant.

"——excepting on Thursday nights," qualifies Mr. Risca. "Thursday is the elephant's night off."

The thing he would die rather than tell her is that he has the unhappiest home in the world; that his wife is a cruel and evil woman; that the only person there to minister to his comfort is a misshapen and hideously homely girl from a charity institution—a stupid, pitiful, terrified bit of humanity to whom his wife behaves like a demon, and whose name is Unity Blake.

Louisa Risca's unfaithfulness and escapades of various kinds are continually getting her into scrapes from which Risca, burning and bowed with humiliation, must needs rescue her.

Once Too Often

There comes a day, though, when he refuses to come to her aid.

He is at Blount castle with Stella when a telephone message comes from his attorney: "Your wife has been arrested for torturing her charity ward, Unity Blake, and the papers are going to print the story."

When Risca learns what Louisa has done—and the frightful episode with Unity as vividly pictured makes you turn shuddering away from the screen—his manhood utterly revolted. He will do nothing for his wife.

She comes to trial, is convicted, and sentenced to three years in the penitentiary.

When asked by the judge if she has anything to say, she shoots forth venom like a serpent. The burden of her words is HATE. . . . "I hate my husband! I hate that brat Unity Blake! I hate everybody, and WHEN I GET OUT . . . !"

Your throat is dry as they hustle her away, for Gladys Brockwell's Louisa is a terrifying and compelling personality. Cold fear sits on your shoulder from that time on. Something terrible will happen when Louisa gets out.

Something terrible does. You must see the picture for what it is.

With Louisa out of the way, Risca installs poor Unity as his housekeeper, and for the first time in her life the pitiful waif knows happiness in her service for him. The most menial duties become glorified privileges in the atmosphere of kindness that warms and feeds her starved heart.

So it is in the home of Risca.

And now something wonderful happens at Blount castle!

A great foreign surgeon operates on Stella Maris, and after a long period of anxious, prayerful waiting, she recovers the use of her legs. And is gloriously happy for a while. BUT . . .

With action comes knowledge. Loving watchfulness could lock serenity into a bedroom, but the world has no doors, and FACT in its most brutal guise confronts this Lady of the Legends when she walks abroad.

Innocence is crucified on the black cross of corruption. Stella meets Louisa.

But, though tragedy wings a dark way through much of the action of the film, it ends on a happy note. There is so much beauty and charm in the production to contrast with the sordid parts that it is not too painful.

Mary Philbin Is Revelation

I urge you to see it because it is so well done. Miss Philbin's work is a revelation. As Stella Maris she is exceedingly like Mary Pickford au naturel—for this Mary wears a blonde wig—and it is most becoming. It is almost impossible to believe that Unity Blake is played by the same person.

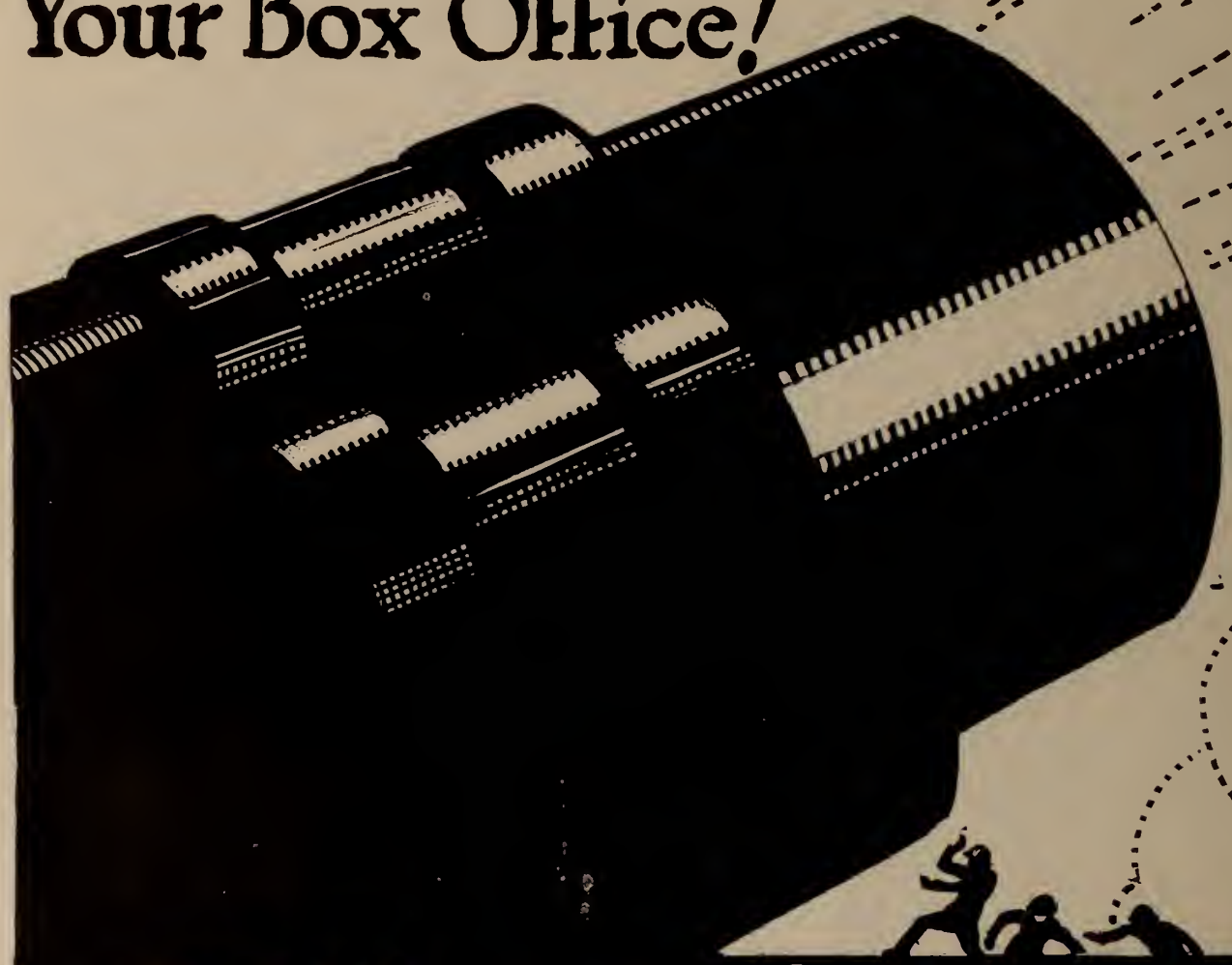
And laurels to Miss Brockwell for her Louisa Risca! A splendid—if terrible—impersonation.

The men in the cast have been well chosen. The direction is skillful and sympathetic. Considerable money has been spent with great taste wherever it was needed and the result of all this thought and care is an A1 movie.

EDITOR'S NOTE—In addition to Miss Philbin and Miss Brockwell, whom Miss Tinee mentions by name, the following sterling players are found in the cast of "Stella Maris:" Elliott Dexter as John Risca; Jason Robards as Walter Herold; and Phillips Smalley as Sir Oliver Blount.

TODAY THIS IS YOU

Gaining Victories at Your Box Office!



The one and only

The Phantom

A Universal Production

R BIGGEST GUN!

"Gave midnight show and sold more tickets than theatre could seat. Turned away over 300 people. The same thing all day Sunday—had to turn them away."

—Arcade Theatre.
Jacksonville, Fla.

"Pittsburgh Phantom crazy. Broke house record of four years' standing. Police required to keep crowd in order."

—Cameo Theatre.
Pittsburgh, Pa.

"House record would have been twice as great if we could have handled the mob that tried to gain admittance."

—Stinnett & Charninsky.
Dallas, Tex.

"Biggest business in history of theatre. Turned away thousands. A record to shoot at for a long time."

—Broadway-Strand Theatre.
Detroit, Mich.

"Tremendous success and all records broken. Greatest box-office attraction we have ever handled."

—Columbia Theatre.
Portland, Ore.

"Biggest receipts in the history of the house. Tremendous mob broke down ropes in lobby forcing entrance."

—Liberty Theatre.
Kansas City, Mo.

of the Opera

Presented by Carl Laemmle

A PAGE OF SYNOPSES

"FAINT HEART"

One-Reel Bluebird Comedy

Featuring CHARLES PUFFY

DOLLY, who has been waiting for five years for the bashful Puffy to propose, gets into a car with the fat lover, pursued by the hated rival in his flivver. Puffy's tire blows, and while he is fixing it a stone kicked by a passing car knocks him unconscious. Dolly, who thinks he has gone to sleep in her company, indignantly leaves him and goes away with the rival, who is sparking her in her home when Puffy arrives with a meek protest. She goes on spooning with the rival and hands Puffy a book on cave man love. Reading the book, he sees himself as a cave dweller, winning his woman by dint of bravery and brawn.

Laying down the book, he picks up the rival and throws him over the antlers of a moose head, where he hangs while Dolly's father, who comes in to protest, is knocked out by a well aimed jardinier and Puffy drags the girl to the justice where he demands immediate attention. Cowed by his bluff, the justice marries them. The bride and groom are showered with rice outside and congratulated by the rival and the papa, who tell him it was all a frame-up to get him to propose.

"BUSTER'S NIGHTMARE"

Two-Reel Buster Brown Production

Featuring ARTHUR TRIMBLE

BUSTER throws baseballs at Tige who sticks his head through a hole in a sheet and dodges. The butler investigating, chases Tige and puts his head through the hole to find out what is wrong. He finds out. Buster and Tige flee from the angry butler, Buster taking refuge in a trunk. Mrs. Jane calls, bringing Mary and her baby brother, who drills through the trunk with a brace and bit which gets hold of Buster's pants and tears them off.

The children are left in the house to play while Mrs. Brown and Mrs. Jane go out. Buster and Mary play bake shop, mixing a sack of flour into dough and adding much yeast, while the baby is placed in the cupboard where he locates and demolishes quantities of jam. The dough rises high and explodes in the dog's face. Tige afterward treads in the mass and then runs around the house trying to get rid of the big chunks of dough that cling to his feet.

Darkness comes on and the kids are paralyzed with the fear of ghosts. The parrot gets caught in a sheet and flies through the air trailing the sheet. Fleeing from the "ghost" the kids run into everything in the place, tipping over and breaking the furniture until the family returns and finds them among the wreckage.

"MIN'S HOME ON THE CLIFF"

Two-Reel Gump Comedy

Featuring CHARLES MURPHY

ARRIVING in California with his family, Andy Gump is flattered by the attentions of a real estate salesman who meets them at the station and arranges to take them for a ride. They go in a bus through Hollywood, where the real estater points out the homes of the movie great and finally sells Gump a bungalow set on the edge of a cliff. Min sets the house in order and prepares a luncheon of wienies. Chester substitutes a cigar for the wienie in Gump's sandwich. Gump begins to reel. A dynamite crew at the base of the cliff breaks down big chunks of the bungalow's foundation and the house rocks. Gump thinks he is very sick. Finally the house slips over the edge, being held only by the clothes line. A bottle of floor wax tips over and the Gumps try to climb the slippery floor but slide down and out the open door, narrowly escaping death by clinging to the edge of the swinging door in mid air. At last Chester comes to the rescue with a line, and they reach firm ground just as the house tips off and crashes to bits on the rocks below.

"THE SCARLET STREAK" No. 3—"The Rope of Hazard"

Ten-Episode Adventure Picture

Featuring JACK DAUGHERTY

HAVING saved Crawford from the thugs who attempted to steal his invention, Bob Evans returns to the office of the Times, not knowing that Mary has been lured to the House of the Closed Shutters, where she is held prisoner by the Monk and his gang. The housekeeper, pretending friendship, agrees to deliver a note to Bob, asking for help. By this ruse Bob is tricked into coming to the rendezvous and making his way to the room where Mary is held. Bob is overcome by a thug who lies in wait for him while Mary is forced into a waiting car and whisked away. Bob bests his captor and pursues in his car. The Monk abandons the automobile and jumps into a locomotive cab while the housekeeper force Mary into the baggage car. The Monk starts the engine and the engineer tries to stop him. In the struggle both men are hurled to the ground while the train runs wild. In its path the small daughter of the engineer is playing with a sand pail, unaware of the approaching danger.

"TRIPLE ACTION"

Blue Streak Western—Lariat Production

Featuring PETE MORRISON

Directed by Tom Gibson

CAST

Dave Manion	Pete Morrison
Doris Clayton	Trilby Clark
Donna Mendez	Dolores Gardner
Eric Franz	Harry Von Meter
Don Pio Mendez	Lafayette McKee
Dick Clayton	Charles King

THE chief of the border patrol tears the ranger badge from Dave Manion's shirt to make an example of him for letting the notorious Baxton gang get through his post, three times within a month with herds of diseased cattle. Manion, leaving the ranger headquarters crestfallen, is tipped off by Squinty McGee that Eric Franz has been listening in on the business of the rangers. Manion follows him and accuses him of complicity with the border gang, but he can prove nothing and Franz laughs in his face.

To clear his name, Manion noses around Lone Canyon. There he sees a herd of tick fevered steers being herded across the line. He turns back the herd but is shot from his horse by Blackie Baxton, who sends on the cattle and takes his favorite henchmen to the hacienda of Don Pio Mendez, who extends kindly hospitality to the strangers while Franz returns to Honda and tricks Doris Clayton, who loves Manion, into following him to the side of her wounded lover. He double crosses her, taking her to the hacienda, where the Don is overpowered and the girl locked in a room. In the meantime the Don's daughter has recognized Manion's horse among the animals ridden by the strangers. Fearing that something is wrong, she has unhitched the horse and allowed him to carry her to Manion. Dick Clayton, brother of Doris, scouting in the headquarters airplane to find his sister lands near Manion and takes him to the hacienda, where he is delivered by a parachute to face the gang single handed while the Don's daughter rides to alarm the posse at Honda. Before the posse arrives he manages to take the gang, one after another, alive, clearing the name of Manion and making it fit for Doris.

"KNOCKOUTS!"

From the famous cartoons by Sidney Smith appearing in more than 300 daily newspapers.

Samuel Van Ronkel Productions

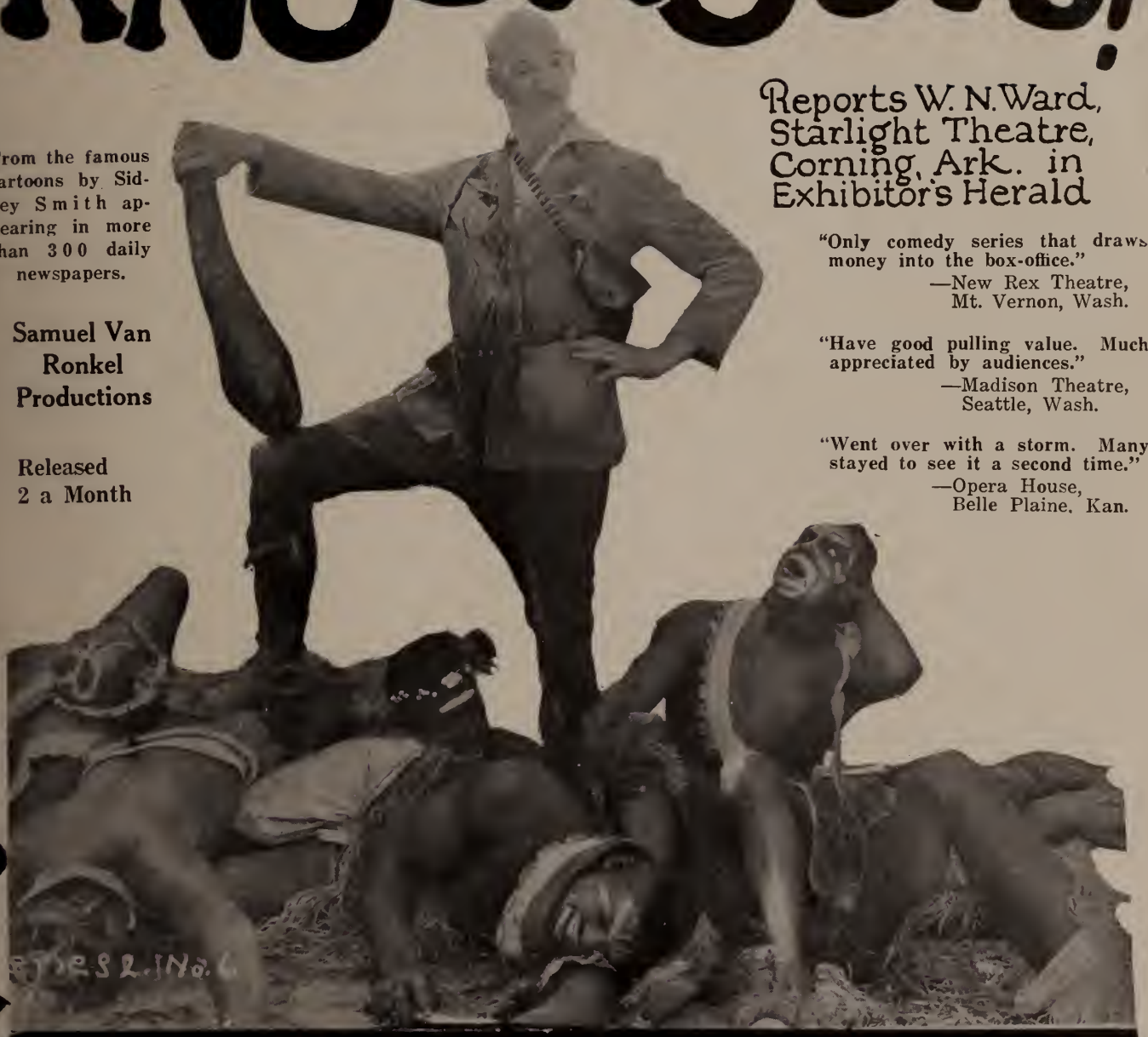
Released 2 a Month

Reports W. N. Ward, Starlight Theatre, Corning, Ark. in Exhibitor's Herald

"Only comedy series that draws money into the box-office."
—New Rex Theatre, Mt. Vernon, Wash.

"Have good pulling value. Much appreciated by audiences."
—Madison Theatre, Seattle, Wash.

"Went over with a storm. Many stayed to see it a second time."
—Opera House, Belle Plaine, Kan.



12 New GUMPS

Released by Universal!

Watch Column

If you want to be on our mailing list send in your name and address

One of the Gorgeous Scenes from "THE MIDNIGHT SUN"

One of the many exciting incidents in *"The Midnight Sun,"* Universal's gorgeous picture of the former Imperial Russian Court, is the chase of a private yacht by one of the swiftest destroyers in the Czar's navy. On the private yacht is a beautiful dancing girl who has been kidnapped by Russia's foremost financier. On the destroyer is the Grand Duke. Both men are in love with the girl.

LAURA LA PLANTE is the dancing girl. PAT O'MALLEY is the Grand Duke. GEORGE SEIGMAN is the financier. There are some intensely dramatic scenes when the destroyer fires on the yacht, eventually overhauls it and these three people meet on deck. Back in the Duke's castle, chained to the wall of a dungeon, is the young lieutenant (RAYMOND KEANE) who is the real lover of the girl

This picture is wrapped in a cloak of splendor and presents the beautiful scenes incident to the life of the Court. It glitters with uniforms and [illegible] court costumes. In all details [illegible] director, Dimitri

More Profits? Name the Night!

Melodrama — Western — Comedy—Drama. Among the millions who read Carl Laemmle's weekly column in the Saturday Evening Post each type of picture has its share of followers. So that regardless of the kind of house you run or the type of prospect you cater to you can name your own night on which you want more patrons by the simple method of booking a Universal Melodrama—Western—Comedy or Drama. Universal's National Advertising reaches all classes of people and covers all types of pictures every week in the year, making audiences for your theatre whenever you play a Universal Picture.

The column at the left is from The Saturday Evening Post of February 13th, 1926.

Every Week in the Year

Blanche Mehaffey, budding little starlet who played so well in "His People" that she was assigned to support Jack Daugherty in "The Runaway Express" on the Greater Movie List

VOL. 13 NO. 9

UNIVERSAL WEEKLY

"MORE PLEASED WITH UNIVERSAL THAN ANY OTHER!"

"I am more pleased with my Universal contract this year than I have ever been before. I am more pleased with the product Universal is supplying now than with any other group of pictures which I have played."

—L. Breuninger,
Lawrence Amusement Co.
Topeka, Kansas.

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UNIVERSAL IS SIGNING 5 YEAR CONTRACTS

WITH LEADING EXHIBITORS

If you are interested, get in touch at once with

Universal Pictures Corp.

CARL LAEMMLE, President

730 Fifth Avenue, New York City

The Supreme Laugh

The COHENS

A SENSATION IN ST. LOUIS

at Kings and Rivoli Theatres

THRONGS FLOCKED TO BOTH theatres during the ten-day engagement due to publicity and exploitation campaigns. Trailers, joke contests and other novel ideas from the Universal Press Book were used in conjunction with lobbies and marquees decorated weeks in advance with banners, 24-sheets, 6-sheets, 3-sheets and cut-outs in a great campaign that brought in the crowds despite the inclement weather and Lenten season.

UNIVERSAL JEWEL

UNIVERSAL: MILES ANI

Hit of the Year!

6th SENSATIONAL WEEK at B.S. MOSS' COLONY

Box-Office Reports from *"Variety"* Show New Box-Office Records Everywhere!

"A HOLD-OVER AT THE LIBERTY, KANSAS City. Sure-fire for this town. Drawing $9,100."

"THE COHENS AND KELLYS' $11,000 HIGHest in Baltimore."

"THE COHENS AND KELLYS: A BOX-OFFICE natural at Metropolitan, Los Angeles. Closed very strong at $31,000."

"MORE THAN DOUBLED AVERAGE MID-WEEK business. Established record at regular prices. Patrons requested we rebook which we are doing."

—Schine Theatrical Co., Inc.
Gloversville, N. Y.

"ONE OF THE BEST OF YEAR FOR ENTERTAINment. Audiences went wild over it. Many said it was best they had ever seen."

—Antlers Theatre,
Helena, Mont.

"FIRST PICTURE TO PLAY 'SRO' FOR SEVEN CONsecutive days. Most natural money-maker in our six years. Mouth-to-mouth advertising caused this."

—Alexander Frank,
Waterloo, Iowa.

with George Sidney, Charles Murray, Vera Gordon
A HARRY POLLARD Production
Presented by Carl Laemmle in association with Faultless Pictures Corp.
E. M. Ascher, Pres.
From the play "Two Blocks Away" by Aaron Hoffman

MILES AHEAD OF ALL!

Another Corker Added

No. 477—Straight from the Sh
President of the Univer

Of course you remember House Peters in "The Storm."

Will you ever forget that picture? Will you ever forget what a gripping story it was, how it held your people spellbound, and what compliments were showered upon you for showing it?

I think "The Storm" still holds the record for having had more bookings than any picture in the history of the business with the possible exception of "The Birth of a Nation."

Well, we have made some great pictures starring House Peters since "The Storm," but I never felt that any of them quite satisfied me as much as the newest one which has just arrived from the studio.

This one is called "Combat."

You'll love it!

I think it is the best thing Peters ever played in and I think he does the very best work of his excellent career.

As I sat in the projection room and watched this story unfold on the screen, I envied Peters. I found myself wishing that I were a strapping, great big six-footer, with musles of iron

To Universal's Big List

oulder Talk by Carl Laemmle,
sal Pictures Corporation.

and with absolute physical fearlessness. I found myself wishing that I could toss the villains around as he does and do deeds of heroism as though it were part of the day's work.

A picture which can arouse such feelings in any man's breast — especially that of a somewhat hard-boiled picture maker—is a good picture. It is a great picture. It is great because it accomplishes its object. It creates a wonderful illusion. It transports the spectator out of himself and into the land of make-believe. That's what we are all looking for when we go to see a show or a picture, whether we realize it or not.

Lynn Reynolds directed this Peters picture and has demonstrated that he is a master in putting strong, virile "punch stuff" into his work.

In "Combat" you will get the things you like best in any picture—a living, breathing naturalness; a stirring, fiery thing which will yank you out of yourself.

You'll get all the things you got in "The Storm"—and more. Every man, woman and child will enjoy "Combat" and you can advise them to see it without any ifs, ands or buts!

My friends, Universal has the pictures and dont you forget it!

I thank you, John Bull!

The FLAMING

"NOTHING F... HAS EVER BE...

All England Pays Tribute t...

"CERTAIN TO ACHIEVE POPULARITY. REmarkable battle scenes. Magnificent realism. Undying interest to old and young."
—Bioscope—England

"HIGH BOX-OFFICE VALUE. SUCCESS UNquestionable. Immense entertainment value. Should have wide success."
—The Film Renter—London

NOW A BLA...
at B. S...
COLONY THEATR...
B'WAY, N. Y...
PRICES: 5...

Presented by ...

A UNIVERSAL ...

You're very welcome, Uncle Sam!

FRONTIER

NER OF ITS KIND
EN DONE BEFORE!"
All Films Review—London

a Great American Picture!

"A CLEAN-UP. NOTHING SO PICTURESQUE, realistic, vividly thrilling yet seen on the screen."
—Cinema—London

"A BIG PICTURE."
—Impartial Film Report—England

"ONE OF FINEST PICTURES EVER SCREENED. Every foot palpitates with thrills."
—Empire News—England

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WICE DAILY
nts to $1.50

ARL LAEMMLE

SUPER PRODUCTION

Column
REGINALD
the leader in wh
ENNY IN HIS BEST PICTURE,
NIA STRAIGHT AHEAD"
nows the most about
eople want in moving
one time I relied upon my
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have found that there is someone
than the producer and exhibitor
that is THE PEOPLE THEM-
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all over the world.
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ve learned through these letters
PEOPLE as my advisory counsel,
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had too much moving-pic
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advertiser
Watch This Column
A Message to Theatre Owners
This is a brief message to Exhibitors, which, in my estimation will prove highly profitable if heeded. Amongst the many pictures scheduled this season, quite a few of Universal's White List pictures stand out in bold relief and the leading theatres everywhere are booking them.
I refer especially to "The Goose Woman" with JACK PICKFORD, LOUISE DRESSER and CONSTANCE BENNETT; "California Straight Ahead" with REGINALD DENNY; "The Teaser" with LAURA LA PLANTE and PAT O'MALLEY; REGINALD DENNY in "Where Was I?"; "My Old Dutch" with PAT O'MALLEY and MAY McAVOY; MARY PHILBIN in "Stella Maris" and Dorothy Canfield's "The Home Maker" with ALICE JOYCE and CLIVE BROOK, and "Siege," that fine story by Samuel Hopkins Adams, with VIRGINIA VALLI and EUGENE O'BRIEN.
MARY PHILBIN
Naturally "The Phantom of the Opera" is going like wild-fire, not only because it is magnificently done, but also because it has been a long time since a fantastic drama of such pretensions has been offered to the public. In this great picture LON CHANEY has his masterpiece.
HOUSE PETERS in "The Storm Breaker" has just such a play as he loves, and HOOT GIBSON in "Spook Ranch" is proving, as usual, a "box-office attraction."
REGINALD DENNY
I sincerely believe, and evidently the big exhibitors agree with me, that the White List deserves your most earnest analytical attention. If you want to make money, show the kind of pictures that the great majority of the people want. Universal has them in this new White List, and from now on Universal takes the center of the stage.
(To be continued next month)
Would you like an autographed
One will be sent you
atch This Column
want to be on our mailing list send in your name and address
REGINALD DENNY in "WHAT HAPPENED TO JONES" with MARION NIXON
REGINALD DENNY has scored again. This time it is in "What Happened to Jones," George Broadhurst's swift-moving comedy which had an unprecedented run on the stage some years ago.
In support of DENNY is that captivating young beauty MARION NIXON, as well as OTIS HARLAN, ZAZU PITTS, MARGARET QUIMBY and others. Direction by William
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The Day of
DENNY
is Here!
Cash in on His Great Popularity!

Watch this Column

REGINALD DENNY

It is a big thing to say of any star that every picture he has made has been a success, yet it's true of REGINALD DENNY—from *"Leather Pusher"* days to the present time. I believe his great popularity is largely due to the fact that he typifies young American manhood and because he is clean-cut, wholesome, daring, natural and full of life and fun. What do you gather from the fact that he is just as popular in Universal's foreign market as he is in our own country?

DENNY was universally commended in the *"Leather Pushers,"* in *"The Reckless Age," "Sporting Youth," "Fast Worker"* and *"Oh, Doctor,"* and I am confident he is due for more fine compliments in his newest picture, *"I'll Show You the Town,"* adapted from Elmer Davis' splendid novel of the same name. The associating cast is unusually good, and Harry Pollard, who directed DENNY in all but one of his former pictures, held the directing reins in his one. Your opinion of this young man and his talents will be welcome.

Every year there is always one picture which stands head and shoulders above all the rest. This year, in the estimation of leading critics, it will be Universal's magnificent spectacle, *"The Phantom of the Opera,"* from the weird, fantastic story by Gaston Leroux, and laid in and around the Paris Opera House. In this picture LON CHANEY stars as the "Phantom," and MARY PHILBIN and NORMAN KERRY as the lovers. The cast embraces more than 5,000 people.

Universal Jewels which are having almost spectacular success and on which the reviews are more than pleasing are here commended to your attention: *"Smoldering Fires,"* with PAULINE FREDERICK and LAURA LA PLANTE; HOUSE PETERS in *"Raffles, the Amateur Cracksman"*; HOOT GIBSON in *"The Saddle Hawk"* and *"Lit 'Er Buck"*; HERBERT RAWLINSON and MADGE BELLAMY in *"The Man in Blue"*; EUGENE O'BRIEN and LAURA LA PLANTE *"Dangerous Innocence"*; VIRGINIA VALLI in *"Up the Ladder"*; REGINALD DENNY in

Address Dept. B for our

REGINALD DEN

It is a big thing any star that every pi made has been a success of REGINALD DENNY—

Watch Th Column

Good Stories—Good Act Good Directors

The remarkable strid made by Universal in recent ye can be traced directly to three mary facts—buying only the best sto by standard authors—casting them players known t capable and pop —having them rected by artis directors.

To REG NALD DENN was given El Davis' deligh story, *"I'll Sh You the Tow* because DENN irresistible in c acters like this, the picture's suc has proved the choice. The dir Erle Kenton.

Watch This Column

"First in the fight and every graceful deed." —POPE.

REGINALD DENNY

REGINALD DENNY and LAURA LA PLANTE, tw the most popular yo screen make a gr

Watch Th Column

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DENNY

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The
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A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR
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Vol. XXIII APRIL 10, 1926 No. 9

UNIVERSAL MOVIEGRAMS

IT is an interesting commentary on the world importance of the moving picture that, whereas the American premiere of "The Flaming Frontier" will take place on Saturday night at the Colony Theatre in New York, it has already been reviewed and hailed as one of the greatest achievements of the year in both London and Paris. This story, woven about the last stand of our picturesque General Custer, seems equally to interest the moviegoers of other lands.

UNIVERSAL has placed in production this week two serial pictures of ten episodes each. The first is a serial founded on William F. Cody's "The Great West That Was." Wallace Macdonald plays the lead, and Elsa Benham, Grace Cunard, Edmund Cobb and Howard Truesdale have important roles. Ray Taylor will direct. The other serial is Jack Daugherty in "The Fire Fighter," by John Moroso. Jacques Jaccard will direct.

LYNN REYNOLDS, who has just completed his third picture for Universal, "Prisoners of the Storm," with House Peters, has signed a long term contract with Carl Laemmle. Reynolds began his directorial career on Universal City's lot some eight years ago.

HARRY POLLARD, who was suddenly taken ill with an infection of the jaw, while directing the ice scenes for "Uncle Tom's Cabin" at Plattsburg, N. Y., for whose recovery grave fears were entertained, is now out of danger. Pollard was rushed to the Lenox Hill Hospital in New York City, with his wife, Margarita Fischer, who is playing Eliza. An operation was hurriedly performed and it is now confidently expected that he can return to the company in about a week. His only worry now is that the ice in the Saranac River will hold until he gets back to Plattsburg.

HOOT GIBSON, Universal's versatile Western star, has decided to try his hand at directing between pictures. Having just finished "The Phantom Bullet" and George Ogden's story, "The Texas Streak," not being quite ready as yet, he will have two weeks to make two-reelers. Gibson has, therefore, undertaken the direction of a Western Baby Star (no disrespect), named Fred Gilman, in two-reelers, entitled "The Range Law" and "The Law of the North." Dorothy Gulliver, Salt Lake City beauty contest winner, will play the feminine lead in both.

Famous Foreign Stage Play Brought to U. S. by Laemmle

Huge Universal City Stage Will See American Premiere of George Buechner's Stupendous Play—Experiment Watched With Interest.

AN interesting experiment is being tried at Universal City, Calif. It is the presentation of a stage spectacle by moving picture people. With the advancement of art as his primary purpose, Carl Laemmle, president of Universal Pictures Corporation, has arranged for the American showing of "Danton's Death," by George Buechner, at Universal City with motion picture players on May 31, June 1st and 2nd.

"Danton's Death" was a tremendous success abroad, having been staged by Max Reinhardt in Berlin and Vienna and virtually made Emil Janning's stage reputation. On account of its size and the number of people required it has never been shown in this country.

The play is being translated from the German by Benjamin Glasser, co-author of the screen version of "The Merry Widow" and translator of "Liliom," and will be presented under the auspices of the Pot Boilers Art Theatre. The play includes the same historical characters that appeared in one of Sabatini's novels and deals with the life of Danton, the great liberator of the French revolution.

"Danton's Death" was written by Buechner on the tables of the dissecting room of the medical college he attended and was created entirely during the night. It was completed in 1832 but was first produced by Reinhardt at the Grossen Schauspielhaus, Berlin, in 1919.

It was Emil Jannings' greatest stage success and is a tremendous production calling for 32 scenes. The Vienna production was staged at the Deutches Vollatheatre with Alexander Moissi and Oscar Beregi, who is now under contract to Carl Laemmle and appearing in Norman Kerry's "The Love Thief."

George Siegmann will play Danton while others who have accepted parts are Francis X. Bushman, Joseph Schildkraut, Rudolph Schildkraut, Oscar Beregi, Billie Dove, Otto Matieson, Warner Oland, and other screen

(*Continued on Page* 34)

The Girl on the Cover

By MARY BARTOL

Well Known English Journalist

Whatever way you look at Blanche Mehaffey, you're bound to like her. Whether she's riding a deep-sea monster, playing a scene with Jack Daugherty in "The Runaway Express" or just being herself, you realize what a charming addition she is to the list of Universal players.

BLANCHE MEHAFFEY with her blue eyes and auburn hair is a very natural, entirely wholesome young American girl. Nothing bizarre or (the other extreme) inanely unsophisticated about her.

Briefly her history is as follows: Born in Cleveland, Ohio, Blanche was taken East at a very early age and placed in boarding-school in New York. Later she was sent to another in Boston.

At fifteen years of age, she had developed into a remarkably good aesthetic dancer and wanted to go on the stage. After much effort she finally got an audience with Flo Ziegfeld and was immediately employed and assigned a part in "The Midnight Follies."

After a year in "The Midnight Follies" Blanche had fully decided to make dancing her career, but Fate, in the form of Hal Roach changed her destiny.

As Blanche relates it, the girls in "The Midnight Follies" were one day notified that Hal Roach was in town and that he was to be in the theatre that evening to select one girl for motion picture work. "Of course we were all terribly excited," Blanche said, "and primped more than usual; but after the show started I forgot all about Hal Roach."

Having "forgotten all about him" one can readily imagine the young girl's surprise and delight when she was called to Mr. Ziegfeld's office after the performance, to meet Hal Roach and be told that she was the "one" girl he wanted for his pictures.

It may have been Scotch caution—although Blanche says she simply could not make up her mind all at once to give up her dancing—but at any rate she did not come to California until six months after the contract was offered her by Hal Roach. Since her arrival, however, she has worked for a year and a half in Hal Roach comedies and is now under contract with Universal where she has already played leading roles in two important productions.

Blanche's ideal and idol of all womanly perfection is her mother, and the greatest disappointment of her life is that she has not inherited her parent's beautiful voice. For Mrs. Mehaffey was a celebrated concert singer. Since she hasn't the voice, Blanche has developed her musical talent by learning to play many instruments. She is an accomplished violinist and pianist beside playing the banjo and the ukulele. Having heard the best musicians of her day, she is an excellent critic.

The girl is also well versed in literature and art; she is an all-round athlete and her hobby is pets. In this last she has been indulged by both parents. Her father's business takes him to South America, so in addition to the usual child's assortment of dogs, cats, canary birds, rabbits and gold-fish, Blanche has had two alligators (who in spite of being milk-raised, developed into vicious little brutes) a monkey, a parrot and a marmoset.

She has the usual female love of pretty clothes, albeit at present she is passing through that peculiar phase of the very young when she longs for "mature gowns" of black, clinging material.

Of course Blanche wants to become a star. She is working hard in that direction and she is eager and enthusiastic about arriving. Also she has a little plan for work and the psychoanalysts would enjoy trying to find out what it is. But in spite of her name Blanche is more than half Scotch and she has a pretty reserve which is interesting.

No, in spite of her artlessness, Blanche Mehaffey is not obvious and there is a depth of feeling and character that looks out of her beautiful eyes which, if her roles ever call for it, will do much to bring her to stardom.

"U" Player's Novel Published

"THE HOUSE OF LOVE," a novel by Clarence Thompson, now under contract to Universal as a leading man, and Elizabeth R. Thomas is to be published in the summer by Boni and Liveright, according to a message from the publishers.

Thompson, who is now playing a supporting role in "The Love Thief" at Universal City, is a graduate of Harvard University, and while there was associate art editor of the famous Harvard Lampoon. He has sold a number of sketches and short stories to magazines.

Testimonial Banquet To Carl Laemmle Held In Ambassador Hotel, Los Angeles

Universal Chief's Twentieth Anniversary Celebrated by Principal Personages in the Motion Picture Industry

AN elaborate banquet in honor of Carl Laemmle's twentieth anniversary in the motion picture industry, was held recently in the Ambassador Hotel, Los Angeles, and attended by four hundred motion picture, civic and social leaders of the West Coast. The affair was marked by unusual entertainment and witty speeches. This banquet originally was set for February 28, the actual anniversary date, but the Universal president suffered an attack of grippe, which necessitated a postponement of the anniversary festivities.

Henry MacRae, director general of production at Universal City, was toastmaster. Among the speakers were Joseph Jackson, J. Stuart Blackton, Donald Ogden Stewart, Ernst Lubitsch, Fred Beetson, Edwin Carewe, Charles Chaplin, Henry Henigson, Hyman Myer, Bert Lytell, Hobart Bosworth, Otis Harlan, and E. B. Butler, who was Mr. Laemmle's employer just before he entered the film business.

The entertainment was varied and of exceptional quality. Several one act sketches, written by Curtis Benton and Joseph Jackson, satirising in a genial manner, Mr. Laemmle's eventful twenty years as a picture producer, were staged by Jackson and Paul Kohner with Charles Crockett, John Peters, Arthur Lake, Fay Wray, Robert Milash and others in the cast.

Acts also were staged by Nat Carr, Georgie Grandee, Hyman Myer, and Lynn Cowan. Rebekah Laemmle, niece of the Universal chief, and Harvey Karels, staged an artistic dance number. Then there was a one-reel film starring Mary Pickford, one of the first made with Mary by the young Laemmle organization, back in 1912. Also, a one-reel film was shown entitled the "Universal Newsreel," written and directed by Scott Darling. This was a satire on Hollywood and various angles of the industry.

On behalf of the employes of Universal, a handsome set of book-ends was presented to Mr. Laemmle

Among those present at the banquet were: (Speakers Table) Irving Thalberg, Police Commissioner I. W. Birnbaum, Sheriff W. A. Traeger, Rabbi Magnin, King Baggot, Joseph Jackson, Bert Lytell, Rev. Neal Dodd, Henry MacRae, Carl Laemmle, Carl Laemmle, Jr., Miss Rosabelle Laemmle, E. B. Butler, Michael Gore, J. Stuart Blackton, Donald Ogden Stewart, Edwin Carewe, Fred Beetson and Boyle Workman.

Eugene V. Brewster, Dimitri Buchowetzki, Charles Christie, Reginald Denny, Billie Dove, E. A. Dupont, Virginia Brown Faire, Raymond Hatton, Dustin Farnum, Svend Gade, Hoot Gibson, Robart Henley, Jean Hersholt, Mrs. Thomas H. Ince, Abraham Lehr, Sol Lesser, Montague Love, Ernst Lubitsch, Claire Windsor, Andre Mattoni, Carmel Myers Marian Nixon Warner Oland, Pat O'Malley, Henry Otto, Paul Panzer, Mary Philbin, Charles Puffy, Andre Randolph, Adolph Ramish, Harry Rapf, Rosa Rosanova, Joe Rock, Lynn Reynolds, Mrs. Wallace Reid, Joseph Sameth, Sam Saxe, Joseph Schnitzer, William A. Seiter, Mack Sennett, George Sidney, George Seigmann, Julius Stern, Walter Stern, Clifford Smith, Edward Sloman, Hunt Stromberg, Anton Vaverka, Mickey Walker, Lois Weber, Sol Wuertzel, James O. Young, Joseph Hubbell, R. Lee Heath, Henry Henigson, M. A. Hamburger, J. J. Goldberg, Georgie Grandee, Emil Forst, Francis Ford, Maurice Fleckles, Irme Fazekas, Joe Engle, Virginia Lee Corbin, Douglas Churchill, Harrison Carroll, Raymond Cannon, Nat Carr, Melville Brown, Herbert Blache, Judge Benjamin F. Bledsoe, Isadore Bernstein, Norah Bayes, Eugene Biscallus, Sam Behrendt, Curtis Benton, Frank Barham, Harry Zehner, George Young, Fay Wray, Wardon Woolard, Alma Whittaker, Samuel Van Ronkel, George Summerville, Hayden Stevenson, Geoffrey Sherlock, James Starr, James O. Spearing, Edward Small, Winfield Sheehan, Jack Schlaifer, George Schaeffer, Rabbi Rothstein, Jack Ross, Charles R. Rogers, Albert Rogell, Winifred Eaton Reeve, Tom Ricketts, Lincoln Quarberg, Margaret Quimby, Guy Price, Lee Moran, Sigmund Moos, Edward Montagne, Zion Myers, Blanche, Mehaffey, Edna Marian, Edwin Loeb, George Lewis, Mrs. Florence Lawrence, Monroe Lathrop, Joseph Laemmle, Louis Laemmle, Siegfried Laemmle, Tamar Lane, Jack Kerns, Charles Kenyon and Raymond Keane.

1926 WILL BE "LAUGH YEAR"

By CARL LAEMMLE

THIS year started off with "Laugh Month," but that isn't all. I believe that 1926 is to be "Laugh Year."

The trend is toward comedy, and every picture has always had its "comedy relief," but this is to be increased and accentuated, so that a more even balance will be struck between the two forms. We are going to put comedy even in "Romeo and Juliet," and "Uncle Tom's Cabin" will be full of laughs.

This trend toward comedy, is of course, in response to a public demand, and I believe that this demand grows out of the ever increasing tenseness of modern life. Competition in business and the professions grows keener; we live each day, it seems, at a higher pitch and more rapid pace. When we seek amusement we want to relax, to forget the cares and responsibilities of the day. In other words, we want to laugh.

When a tendency gets under way, someone always goes too far, and it may be that some will go too far in this direction. Serious drama and slapstick comedy do not, as a rule, mix very well. That is a thing we must guard against, because as there are different kinds of comedy, so are there different places where each is appropriate. Reginald Denny is a comedian, but he is a "seven reel comedian," and the laugh tricks of the two-reels are not for him. In "Gulliver's Travels," which we will make on a large scale as a fantasy, the comedy element will be prominent, but it will be a fantastic comedy, of course. These differences are subtle, but they must be kept constantly in mind by our writers, directors and actors.

The out-and-out comedies are in more demand, also, that is, the short length comedies which have no purpose outside of getting laughs. Some very fine and expensive talent is engaged in the making of these. Which raises the question again, whether there is any higher vocation than that of making people laugh. When people laugh, they are, as a rule, happy; they have put aside their cares and inhibitions. So the comedian is one of the truest friends of humanity, and the fact that 1926 is to be full of laughter is a very fine augury for all of us.

That I am a firm believer in (*Continued on Page* 35)

Carl Laemmle at Universal City

Siegfried Laemmle, noted dealer in antiques of Munich, Germany, and brother of Carl Laemmle, recently arrived in the United States to join in the celebration of the twentieth anniversary of the Universal president's entrance into the motion picture industry. The photograph above shows his arrival in Los Angeles. In the group are: Siegfried Laemmle, Ernst Laemmle, his son and a Universal director, Mrs. Laemmle, Carl Laemmle and Carl Laemmle, Jr.

One of the most interesting feats of journalism in recent years was the Carl Laemmle Number of the Film Daily, a special 204-page edition in honor of Laemmle's twentieth anniversary. The first copy was rushed to Universal City by aeroplane where it was dropped from the sky to a distinguished gathering below. At the left is Harvey Gausman, Hollywood representative of Film Daily, who made the presentation, Carl Laemmle, and Henry MacRae, director general of production at Universal City.

April 10th-Carl Laemmle International Day

The CINEMA 3

NEWS AND PROPERTY GAZETTE.
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EXTRA! NOTHING SINCE WAR WAS DECLARED EXTRA!

HAS BROUGHT THEM YELLING, SHOUTING, LAUGHING—CRYING—TO THEIR FEET, AS—

"THE FLAMING FRONTIER"

EUROPEAN. AMERICAN. 8,769 FEET. CERT. "U." RELEASE: OCTOBER 1, 1926.

Stark realism in vivid picturisation of Red Indian warfare. Gripping and sustained action merges into smashing climax of savagery and massacre. A clean-up for the "popular" showman.

It is probable that European have presented no more vivid splash of spectacular realism than "The Flaming Frontier." It is a page from the tragic history of the American Red Indian, than whom there is no more pathetic figure in the annals of American progress. Betrayed by the land profiteer, the bootlegger, and the politican, the Indian is depicted here as gradually submerged by the sweeping tide of Western civilization until, goaded back into his native savagery by the continuous toll of his land and his people, he exacts a terrible revenge in the wholesale massacre of an entire American regiment.

Ten thousand Berserk Indians against four hundred white men! This is the terrific climax of a picture crackling with the atmosphere of ever-mounting drama—red men pouring in from the four quarters of the country to concentrate on a massed ambush. And then the fight, the clubbing, the shooting, and the scalping, hordes of demented red men in the dreadful illusion they were righting the wrongs of a lifetime. It is certain that nothing so starkly realistic, so grimly pictnresque, or so vividly thrilling in Red Indian drama has yet been seen on any screen.

The production has dignity and the assurance of accredited history, for the chief characters were household names half a century ago in America. For this reason one does not refer to the strength of the acting so much as the faithful presentation of familiar types—President Grant and his leading senators, Chief Sitting Bull, express rider Bob Langdon, to take some instances. The latter rôle is played by Hoot Gibson, who has the support of such players as Dustin Farnum, George Fawcett, Ward Crane, Harry Todd, Eddie Gribbon, Charles French, and Anne Cornwall, an all-star cast if ever there was one.

A word should go to the photoplay, which is magnificent in the whirling action of the battle scenes. The titling, too, most cleverly stresses the suspense and gathering drama of these scenes which remain the most vivid memory of a notable picture. There is a slender story of romance and a regimental scandal interwoven with the dominating historical aspect, but it is the revenge of the red man which is the pictnre's achievement.

C. A. W.

This is a reproduction of the cover of the March 4th issue of The Cinema, one of the most important of the English trade papers, with space cut out for a reprint of the review on "The Flaming Frontier," recently shown to the trade in London, which appeared on one of the inside pages.

Exposure During "Uncle Tom's Cabin" Scenes Places Harry Pollard in New York Hospital

Preliminary Sequences Indicate Pollard-Universal Production Will Rank as Outstanding Super of Decade.

HARRY POLLARD, noted director of Universal Jewel pictures and who has been in Plattsburg, N. Y., several weeks making scenes for Universal's next super-picture, "Uncle Tom's Cabin," was rushed to New York, last week and taken to the Lenox Hill Hospital, where he underwent an operation on his throat. He was stricken in Plattsburg, early last week as the result of influenza brought on by exposure during the taking of scenes showing "Eliza crossing the ice."

The direction of the scenes necessitated Pollard's presence on location during severe weather conditions, including snow, ice and wind. After being laid up with influenza for a few days, he was taken to the Champlain Valley Hospital. An ulcerated tooth caused complications and although he had the tooth removed, while propped up on pillows in the hospital ward, his condition became such that he decided to come to New York. He was accompanied by Margarita Fischer, his wife who is playing Eliza in the picture, and by a nurse.

The others in the Pollard unit remained in Plattsburg where various atmosphere and other scenes are being shot under the direction of Assistant Director Messenger. Pollard is worried lest the ice on the Saranac River should break up before he recovers and is able to complete his schedule of work in Plattsburg. His condition is rapidly improving and may warrant his return in a few days

Among the popular favorites who have travelled across the continent from Universal City, Calif., to Plattsburg, N. Y., to appear in the scenes showing Eliza's perilous flight, are Miss Margarita Fischer, Arthur Edmund Carewe, Lucien Littlefield, J. Gordon Russell, Seymour Zeliff and Andrew Millar. Two of Universal's cameramen, reputed to be the best on either coast, head a crew of eight photographic experts. Charles Stumar, in charge, is considered of superlative artistic merit, while Virgil E. Miller, a Universal veteran of many years, has achieved a notable reputation for his panchromatic effects.

Frank Messenger, Mr. Pollard's assistant, has been fortunate in obtaining a crew of expert studio craftsmen worthy of so prodigious an undertaking as is "Uncle Tom's Cabin." Lee Lawson, technical director, together with a staff of trained assistants, has been especially selected as ideally suited to the task of devising and executing effects of a most realistic and spectacular nature.

To avoid delay, Pollard has taken every precaution to expedite production in the event of unseemly weather conditions, transporting wind-machines, blowers, artificial snow and frost to Plattsburg, in order to be prepared for any emergency. As a further evidence of his desire to have the picture authentic and convincing in every detail, he has brought from Universal City a pack of six pedigreed bloodhounds, experienced man-trackers that have proved their ability on several police hunts for murders and escaped convicts.

To avoid offending any particular section of the country, Pollard has revised the Stowe epoch-making narrative in such a way that it will exert a direct and powerful appeal upon those who considered the book in its original form savoring of propaganda. Regarding the changes he and A. P. Younger, Universal scenarist, have made in the Harriet Beecher Stowe narrative, Pollard says:

"In my years of picture experience, I have never offended one single person, and it is neither Mr. Laemmle's nor my intention that I do so now. That I was born and bred of Southern parents—my father was a Virginian, my mother a Kentuckian—is proof that I shall make a production telling the truth about the true South, the chivalrous, oppressed, agonized but ever glorious South which they and I love so dearly.

"'Uncle Tom's Cabin,' as a book, was propaganda conceived at a time when passions flamed high, in that it picked on one or two exceptional instances and made it appear that these were common, everyday occurrences. Propaganda has no place on the motion picture screen, and I consider it a fortunate privilege to be able to tear away the mantle of falsehood that has, since the publication of that one book, ever hidden the true beauty and glory of the Old South.

"In our picture of 'Uncle Tom's Cabin' there will be no vindictiveness, no spite. Yet I shall stress one fact: that men like Simon Legree—against whom Mrs. Stowe's diatribe was justly directed—were not Southerners, but actually were speculators in human chattles who came from an entirely different section of the country. It was men like Legree, Haley, Marks and Loker who caused the Negro his most cruel suffering—not the Southern plantation owners. The true Southerner was and is—and the Negro will be the first to bear me out in this—kindly, considerate and, in short, the Negro's best friend. It was not until men like Legree came below the Mason-Dixon line to exploit the slaves, that the term 'massa,' changed from an affectionate word to one denoting a cruel, tyranical oppressor.

"As to the entertainment value of 'Uncle Tom's Cabin,' no book ever written, save the Bible, has been so widely read, or offers such tremendous pathos, drama, thrill, suspense and horror. Mr. Laemmle has placed confidence in me, and I intend to merit not only his faith but the trust of those millions of picture-goers whose trust in Carl Laemmle has placed him where he is today. This

(*Continued on Page* 34)

"Will Not Offend South"

"IN all my years of picture experience, I have never offended one single person," said Harry Pollard, discussing the "Uncle Tom's Cabin" Production which he is directing. "That I was born and bred of Southern parents is proof that I shall make a production telling the truth about the true South, the chivalrous, oppressed, agonized but ever glorious South which they and I love so dearly."

APRIL 10th—CARL LAEMMLE INTERNATIONAL DAY

SHOWS BLAMED FOR CHI'S $38,000; "BEN-HUR" TO STAY AT WOODS

Was to Quit After 7 Weeks—Presentations Hurt Big Loop House—"His People," $6,000, 3d Week—"Torrent," $20,000 at Roosevelt

Chicago, March 23.

The announcement of "Ben-Hur" leaving the Woods came as something of a surprise to the trade.

On the inside the story is that Aaron Jones wanted the picture people to take over the house on an outright rental of $5,000 a week. This they refused to do, as they had been playing the house for the last seven weeks on a percentage basis with a 60-40 split, and there was no stop limit to their contract. But when the house management became insistent the last weeks at the Woods were announced and through the A. L. Erlanger office arrangements were made to take the picture to another house. But when the Woods management tried to get another picture for the theatre on a rental basis they discovered that none were available, and they were then willing to continue the percentage arrangement for "Ben-Hur."

Chicago never has been a $2 picture-town, and the success of the other M-G-M special, "The Big Parade," is looked on as a freak here. The latter picture got $15,000 last week, while "Ben-Hur" played to just about $100 under $14,000.

The Chicago is beginning to get the reaction on the presentations that have been slipped over on the local citizenry by New York. The Chicago was down to $38,000 last week. With the house capable of $60,000 and with last week's picture "The Black Bird" considered good boxoffice stuff, an idea is gleaned that the boys and girls have been spreading the word about those presentations. B. & K. have further cause for worry in the Uptown, the "ritz" house of the North Side, which is flopping badly. The Tivoli is the only B. & K. theatre at present getting over regularly week after week. The Roosevelt makes money whenever domiciling a good picture, but some of the recent bookings have ... ducks with the grosses ditto.

Encouraged by the success of "His People," the Randolph is going in for more extensive programs, an orchestra, heavier space in the dailies and stunts. It begins to look as if the present management might do something with the premises which have been more or less deserted for a long while.

McVicker's had a good week, climbing to ...,000, the shade above 30 "grand" probably being due to Tommy Meighan's pull. Paul Ash gets the lion's share of credit for any boxoffice feats here. What will happen to the house when he transfers his activities to B. & K.'s new Loop theatre is problematical.

Estimates For Last Week

Chicago—"The Black Bird" (M-G) (4,100; 50-75). Sagged badly; stage shows of last few weeks held responsible; picture liked and exonerated from implications of $38,000 figure.

Garrick—"The Big Parade" (M.-G., 12th week) (1,293; 50-$2). Again hit $15,000; smart money.

McVicker's—"The New Klondike" (F. P.) (2,400; 50-75). Joint feminine following of Tom Meighan and Paul Ash gave the house excellent total of $32,000.

Monroe—"The Johnstown Flood" (Fox, 2nd week) (973; 50). Holdover not particularly warranted but second week at $4,200 not bad for small house.

Orpheum—"The Sea Beast" (Warners, ... week). $10,000.

Randolph—"His People" (U., 3rd and final week). Most satisfactory showing any Universal picture has made in this house; nearly $6,000 on final week; hit remarkable figure of $9,000 the first week and $7,850 the second.

Roosevelt—"The Torrent" (M-G) (1,400; ...). Started briskly ... $20,000 with new star, Greta Garbo creating world of comment among

BARRYMORE BOYS $500 APART IN FRISCO BATTLE

"Sea Beast" $18,000 at St. Francis—"Barrier" $18,500 at Warfield

San Francisco, March ...

Those Barrymore boys ran opposition to each other here last week. John, in Warners' "Sea Beast" at the St. Francis, did a phenomenal business, while across the street at the Warfield, Lionel was one of the luminaries in Metro-Goldwyn's "The Barrier."

From a strictly money standpoint it was a toss-up for first honors between the Warfield and the Granada, the latter offering "Miss Brewster's Millions." The Warfield started off to a rather light week, but by Monday night there was a steady building, which kept up the balance of the week.

At the California "Dancing Mothers" pulled them in to about an average gross despite that the play has been running for eight weeks at the President, and this, doubtless, hurt the film showing.

The final week of "The Cohens and the Kellys" at the Imperial took a decided slump.

Estimates for Last Week

California (2,400; 65-90). "Dancing Mothers" (F. P.). Business started off light, but built; maintained steady gait for $12,000.

Granada (2,734; 65-90). "Miss Brewster's Millions" (F. P.). Eddie Peabody and musicians continue to exert strong pull; patronage about normal for average good feature; ...

Imperial (1,300; 65-90). "Cohens and Kellys" (U.). Fourth and final ...

St. Francis (1,400; 65-90). "The Sea Beast" (Warners). An unqualified hit and had one of the biggest openings in months; were it not for limited seating capacity would easily top town; got $18,000.

Warfield (2,840; 65-90). "The Barrier" (M.-G.). Opened lightly because melodrama hardly ever pulls at this house; began to build, however, and finished rather strong; excellence of feature and superior cast probably the reason; grossed $18,500.

$12,000 High in Wash.; U's $11,500 at Rialto

Washington, March 23.

(Estimated ... Population 390,000)

All houses had a fairly good week of it with the weather aiding.

"The Cohens and Kellys" at the Rialto and "Sea Horses" at the Palace got top money.

Estimates for Last Week

Columbia—"The Barrier" (M.-G.-M.) (1,232; 35-50). Good week but not usual gross. Picture lacked name star.

Metropolitan—"Too Much Money" (1st N.) (1,542; 35-50). Loomis Twins, stage, materially helped. Increased about $1,500, approximately $10,000.

Palace—"Sea Horses" (F. P.) (2,432; ...) ... high.

Rialto—"Cohens and Kellys" (U.) (1,978; 35-50). Good comedy and first U. picture to jump takings goodly amount. $11,500 about right.

"3 Faces," $5,100 Big; Strand $4,600, "Duchess"

New Orleans, March 23.

"Three Faces East" was the important item for the local film fans last week. The picture brought the Liberty its best return of the year, sending the gross above $6,000.

In direct antithesis, the Strand dipped below $5,000 with "The Grand Duchess and the Waiter." Even Menjou and Florence Vidor could not save an opus with such a label. It "steered" them right past the place.

The Tudor got a little something with "The American Venus," the gross rising ... average.

Estimates for Last Week

Strand—"The Grand Duchess and the Waiter" (2,200; 83). Light houses; in seven days, $4,600.

Liberty — "Three Faces East" (1,800; 50). Came in for real acclaim, doing $5,100.

Tudor—"The American Venus" (800; 40). ... publicity helped draw ...

U'S 'C. & K.' FILM $9,100; HOLDS OVER IN K. C.

Nat'l Basketball Tourney Hurt Houses—Royal, $5,300

Kansas City, March 23.
(Drawing Population, 600,000)

That unknown something which is responsible for the unprecedented success of "Abie's Irish Rose" is equally responsible for the unusual business done at the Liberty last week with "The Cohens and Kellys." While the management was careful that no comparisons or mention of the popular stage play were made in the publicity, the customers seemed to think, and many were heard to state, that the picture was either quite similar or a companion play to "Abie." For some reason, opening day's business was off and it looked like the picture was going to flop, but the cash customers started Sunday and kept coming from then on. The result was that the picture is held over for the second week.

Business at the other houses was nothing to brag about. The Newman presented the second of the Publix units, "The Dime Museum" and Valentino's "Eagle," but the presentation was a disappointment, after the "Melting Pot." Neither did the fans like the picture; so the gross was off.

The National Basketball tournament at Convention Hall all week was partly responsible for the lack of interest in the picture houses, with Lent also to the front as an alibi.

Estimates for Last Week

Newman—"The Eagle" (U. A.) (1,890; 35-50). The second offering of John Murray Anderson, "The Dime Museum," was stage feature and failed to click as strong as "The Melting Pot," which preceded it; Newmanites have been educated to expensive presentations, and the "Museum" was below standard expected here; customers were about 50-50 on Valentino's "Eagle"; grossed $12,000.

Royal—"The Enchanted Hill" (F. P.) (920; 35-50). Management depends a lot upon Royal Syncopators to furnish entertainment other than the picture, and the Forbstein bunch rarely falls down; picture liked by the regulars, but title didn't mean a thing to the amusement shoppers; business not so good at $5,300.

Liberty—"The Cohens and Kellys" (U.) (1,000; 35-50). Picture was sure-fire for this town; both male stars (Charles Murray and George Sidney) have been here with their own shows and have a wide acquaintance; takings, $9,100.

Mainstreet — "The Dancer of Paris" (F. N.) (3,200; 25-50). Story of picture run in a local paper last

PORTLAND'S ADDED FEATURES BRING RESULTS; $9,200 TOPPED

"Jazz Week" at Majestic, $5,500—Band Pushes People's to $4,000—Concert of Jewish Music Helps "His People," in Second Week, Get $5,300

Portland, Ore., March 23.

A decided improvement in gate receipts at the local houses, due to a better grade of product.

"The Sea Beast," at the Heilig for four days, had light matinees, but the night trade had them standing in line. "His People," at Universal's Columbia, drew a solid week's biz, while Frank Lacey, manager of the Majestic, pulled a neat stunt when he presented a "Jazz Week" hooked up with Paramount's "Dancing Mothers" and "The Orpheus Girl's Jazz Band."

The Hip is again a contender for business with a combo policy. A 25 cents tariff evenings and 15 cents for the matinee should prove popular at this house. The opening first run picture was P. D. C.'s "Fifth Avenue," together with five acts of A. & H. vaudeville.

Estimates for Last Week

Liberty (2,200; 35-50) — "Sea Horses" (F. P.). Jack Holt and Florence Vidor managed to collect a fair week's toll; showed $9,200.

Heilig (2,200; 50-75) — "The Sea Beast" (Warner's). At this legit house and at a continuous grind picture a knockout; good publicity helped, and four-day run got $6,500; will play Hamrick's Blue Mouse theatre at 25 cents this summer for second run.

Majestic (1,000; 35-50)—"Dancing Mothers" (F. P.) and Orpheus Girl's Jazz band, with McIntosh and Greene, singing and dancing team. Whale of a show again proving that patrons like a ... flavor with their film ... called "Jazz Week," and stimulated gross $5,500, giving the house a neat profit.

Columbia (822; 35-50)—"His People" (U). Picture held for second week and showed wise judgment for capacity crowds were the rule. Harry Linden's pit combination in a concert of Jewish selections a big hit; house got $5,300.

Rivoli (1,201; 35-50)—"In... tion" (...) ... a steady money-getter here; ...

"SEA BEAST'S" $7,000 PAN'S MINN. RECORD

Strong Pictures Hurt All Around — Orpheum, $2,000 Below Average

Minneapolis, March 23.

Last week was off in local movie houses due to the superfluity of strong attractions. This split up the patronage. Lent was not considered a factor.

Both the State and Garrick pulled big Saturday and Sunday, but Monday business was pitiful and the rest of the week far below expectations. Pantages, with "The Sea Beast," was the one exception. It broke the house record. Receipts at the Hennepin-Orpheum were fully $2,000 below the average.

Estimates For Last Week

State—(2,400; 50) "The Skyrocket" (A. P.) and elaborate fashion show in conjunction with a leading department store. Did approximately $11,000.

Garrick—(2,000; 50) "Monte Carlo" (M. G.) and an old time dance contest sponsored by an evening daily. Fairly good at $5,500; contest pulled them in.

Strand—(1,400; 50) "Sally of the Sawdust" (F. P.) 2nd week. Less than $4,500.

Lyric—(1,200; 35) "The Song and Dance Man" (F. P.). About $3,000.

Astor—(800; 25) "The Johnstown Flood" (Fox). Around $2,200.

Hennepin-Orpheum — (2,900; 50-99) "The Million Dollar Handicap" and vaudeville. Far below average with $11,000.

Pantages—(1,600; 50) "The Sea

Universal Tops The Week

as Variety might say and as these two pages, which are reproduced from that snappily written, country-covering amusement weekly, show. There are more "tops" and more favorable reports about "The Cohens and Kellys" and "His People" on these two pages than about any other pictures of the week. No one who reads Variety week after week, and thousands of showman do, could accuse Sime Silverman of being soft-hearted toward Universal. What he says on these two pages must be taken as the absolute truth. If you can't read the fine print look on the next page in the mortise where we have reproduced the comment on Universal in larger type.

"BAT" DOES $37,500 AT STRAND; $120,300 "WIDOW'S" CAPITOL RUN

Fairbanks Still Leads ... $23,000 — "Stella Dallas" Low at $6,300 — Swanson, $31,500 at Rivoli—Cameo's 2nd Lubitsch ...

For one of the final weeks in Lent business in the picture houses along the street last week was uniformly good. In the special division the Fairbanks film, "The Black Pirate," again led for the second week, getting almost $23,000 with a full ... performances, while the Capitol with "The Merry Widow" in its second week went within a few hundred of $53,000.

In the regular picture houses "The Bat," at the Strand, took second money with $35,700, the picture being held over for the second week. Gloria Swanson, at the Rivoli, got third money with $31,500. Tom Mix, at the Rialto, in "My Own Pal," did not fare so well with around $16,500, while "The Cohens and Kellys," in its fourth week at the Colony, showed with $20,125.

Following "The Black Pirate" ... "The Big Parade" at better than $20,000, the "Sea Beast" $18,... and "Ben-Hur" $17,900. The Criterion with "Mare Nostrum" ran about neck and neck with its previous week at $10,650, while the Embassy fell off a little with "La Boheme," the figures being $9,225. Claims of more than $12,000 for "Stella Dallas" were way out of proportion, business in reality being a little under $6,300 last week.

At the little Cameo the Lubitsch repertoire was held over for the second week with a special midnight performance of "The Wax Works" added. The latter was a sellout, which took the figure for the house almost to $4,900 on the week.

Estimates for Last Week

Apollo—"Stella Dallas" (Goldwyn-U. A.). (1,180; $1.10-$2.20.) (18th week.) Despite claims made to the contrary business here last week was under $6,300.

Astor—"The Big Parade" (M-G-M.). (1,120; $1.10-$2.20.) (18th week.) Dropped a couple of hundred last week but still hit over the $20,000; a few dollars in excess of that figure.

Cameo—Lubitsch Repertoire ($49; 50-85). (2nd week.) Including the special performance of "The Three Wax Works," Thursday night, little house went to almost $4,825.

Capitol—"The Merry Widow" (M-G-M.). (4,450; 50-$1.65.) For second week of Mae Murray picture business went to $51,640; gives picture in excess of $120,300 for two weeks at this house.

Cohan—"Ben-Hur" (M-G-M.). (1,112; $1.10-$2...) Did something of a come-back ... week with business ... about $17,... on the week.

Colony—"The Cohens and Kellys" (U.). (1,980; 50-85.) (5th week.) An extension of two weeks over the regular allotted time; holding over again this week brings total of run to five, on four weeks business is better than $91,000, with last week $20,125.

Criterion—"Mare Nostrum" (M-G-M.). ... (6th week.) Just about held its own, with the previous week at $10,640.

Embassy—"La Boheme" (M-G-M.). (600; $1.10-$2.20.) (4th week.) Dropped about $400 under the week previous to get $9,225.

Rialto—"My Own Pal" (Fox). (1,960; 35-50-85-99.) This Tom Mix starring feature with a fairly good ... got only fair business; receipts ... $16,500.

Rivoli—"The Untamed Lady" (F. P. L.) (2,200; 35-50-85-99.) Gloria Swanson last week pulled them, although picture far from kindly received. "Venus in Greenwich Village" was the Murray ... con...

'COHENS-KELLYS' $11,000 HIGHEST IN BALTO.

"Gold Rush" First Run for Town, Held Over—"Monte Carlo" Big

Baltimore, March 23.

The big news of the week in the local picture situation was the Stanley-Crandall Co.'s definite entry into the Baltimore field. They have the old Academy of Music. The purchase is indirect and in conjunction with Crandall, the Stanley-Crandall Co. of Washington taking the title from the Shuberts. This marks the final passing of the Academy as a legit and heralds the erection of a $...,000,000 4,000-seat house that will eclipse by nearly a thousand seats any picture theatre now operating in this town.

There have been several staff changes at the Embassy since the opening. The truth of the matter is that the house has not been running capacity and it is hard to figure out how they can keep out of the red with anything under that. The capacity is limited, and the 75c. top hardly offsets the seat limitation. Again, they have been running with a heavy overhead, including an expensive orchestra and elaborate stage presentations. Carney resigned from the menagerial staff early last week, and Jerry La Rose, of Fox's Philadelphia, is due this week to direct the house. Olga Schapiro, art director and assistant manager, is also out, having accepted an attractive offer from the Whitehursts to return as art director of ...

... the Rivoli, with "Gold Rush," and the New, with "Cohens and Kellys," led the box office procession last week.

... legit after four weeks of "The Big Parade," but the legit Ford's joined the film ranks with "The Lost Battalion."

This town has never before been as strongly "movieized" as it is at the moment. While the picture theatre capacity will be increased by at least 5,000 seats, perhaps more, within the next 12 months, the legit list is down to two theatres, each of which devotes about six weeks of its season to picture attractions.

Estimates for Last Week

Rivoli—"The Gold Rush" (1st week; 2,300; 35-75). Chaplin film finally reached this town months late. There had been negotiations to put in mid-town legit at big top, but all reports claimed terms too high. Manager Wonders of the Rivoli finally got it along with the entire United output (exception of Hart). In on percentage. House ran capacity. Another week to go.

Century—"Monte Carlo" (3,000; 30-75). Big house managed pretty well in face of ... and stiff opposition ... up with recent weeks ... $...0,500.

New—"The Cohens and Kellys" (1,800; 25-50). Surprised by heavy draw. Week in excess of $11,000.

Embassy—"Grand Duchess ..." ... First of F. P.'s to go in new house. Week ...

BUFFALO STANDS STILL

$1,500 Separates Hipp, Loew's and Lafayette—Buffalo, $28,000

Buffalo, March 23.

Picture business remained stationary at local theatres last week, with a slight tendency in a downward direction. There was little to disturb the usual tranquillity of the local scene.

Estimates for last Week

Buffalo (3,600; 30-40-65). "The Wanderer," "A Garden Festival" and Rome and Dunn. Little change here, business continuing to about the ...

VARIETY Tells the Story

HEADLINES in Variety state "U's $11,500 at Rialto" and down below "'The Cohens and Kellys' at Rialto get top money."

In the same week "His People" drew down $6,000 for the third week at the Randolph in Chicago.

Variety says, "Most satisfactory showing any Universal Picture has made in this house; nearly $6,000 on final week; hit remarkable figure of $9,000 first week and $7,850 the second."

At the Imperial in San Francisco,— "The Cohens and the Kellys" in the fourth and final week did $8,200.

Kansas City—"U'S. C & K FILM $9,100; HOLDS OVER IN K. C." Variety says: "'Cohens and Kellys' Picture was sure fire for this town; both male stars have been here with their own shows and have a wide acquaintance; taking $9,100"

Of the Columbia Theatre in Portland, Ore., Variety says: "Concert of Jewish Music helps 'His People' in second week—get $5,300. Picture held for second week and showed wise judgment for capacity crowds were the rule."

Of the Colony, in New York, Variety says:—"'The Cohens and the Kellys' in the fifth week, an extension of two weeks over the regular alloted time; holding over again this week, brings total of run to five; on four weeks business is better than $91,000 with last week $20,125."

The heading for the Baltimore column states—"'Cohens and Kellys' $11,000 highest in Balto."

Below in the column, "The New Theatre 'The Cohens and the Kellys' surprised by heavy draw. Week in excess of $11,000."

The Los Angeles column is headed "'Cohens and Kellys' $31,000 in L. A."

Lower down—"The Metropolitan got a good break with 'The Cohens and the Kellys' as its attraction. Word of mouth advertising helped the gross go over the $30,000 mark."

Under Estimates for Last Week, — "Metropolitan—'Cohens and Kellys' A Box Office 'natural' which built as it went along; closed very strong to $31,000."

... at tense ... frequent; ... $...,400.

Coxy (400; 30). "The Goose Woman." Proved the most popular with those who saw it, but not enthusiastic enough to send their friends; week ended with $1,200.

...baum (900; 30). "Sdul... for Sables." ... of the week did not startle ... last half ...

... ton has "Miss Brewster's Millions."

Estimates for Last Week

Stanley (4,000; 35, 50, 75)—"Three Faces East" (P. D. C.). Picture well regarded, but presence of Waring's Pennsylvanians really turned trick; good week at $28,000, and b... for Lent.

Stanton (1,700; 35, 50, 75)—"The ..." ... week ...

'COHENS & KELLYS' $31,000 IN L. A.

'BEAST' AND 'PARADE' STILL BIG

"Vanishing American" Good at $27,000 — New "Stella Maris" Needed Stage Show to Reach $7,800—"Passion Play" Film Lost Plenty

Los Angeles, March 23.
(Drawing Population, 1,350,000)

Business at all of the first run houses last week started off rather poorly. Saturday and Sunday were very warm, which hurt the afternoon trade at the big downtown theatres, but the evenings cooled off and were good. As the heat subsided on Monday business began to run ahead of the receipts for the corresponding days of the previous week.

Two new houses were inducted into the picture fold as a sidelight on the week. The Shrine Auditorium opened Sunday with the Frieberg Passion Play picture, scheduled for one week. The picture, an imported product with a theme that appeared to be anti-Semitic, just could not get anywhere. A rent of $1,000 a day was paid for the house, which seats 6,800, and the take is reported not to have averaged more than $100 a day, a rather heavy deficit. The other new house is Miller's, which has been closed for a long spell. This theatre had been leased by Chadwick for "The Unchastened Woman," a Theda Bara picture. It opened Tuesday night and played for the balance of the week to an average of $500 a day, considered good for ... on ... street.

The Metropolitan got a good break with "The Cohens and Kellys" as its attraction. Word of mouth advertising helped the gross go over the $30,000 mark. "The Sea Beast," ... at Figueroa, appeared to be a great money getter, while "Stella Maris," at the Forum, proved to be just an ordinary attraction, although the musical score by Ted Henkel and a stage sketch, with Elliott Dexter appearing in person, helped considerably.

At the Million Dollar "Irene" had a fairly good week. It closes a three weeks' engagement Wednesday night, with Harold Lloyd's first Paramount product, "For Heaven's Sake," opening on Thursday for an indefinite engagement. "Moana" departs from the Rialto on Thursday night, when the house will be turned over to new owners.

Loew's State had a corking good attraction from the exploitation angle in "The Vanishing American" last week. It was the first Paramount picture played in the house. Exploitation and advertising brought them in, as did the Rube Wolf aggregation, but the picture did not hit a satisfying chord so far as the audiences were concerned.

Grauman's Egyptian with "The Big Parade" in its 19th week, held its own, and "The Splendid Road" was the attraction at the Criterion, with Lionel Barrymore as ...

Estimates for Last Week

Metropolitan—"Cohens and Kellys" (U.). (3,700; 25-65.) A box office "natural," which built as it went along; closed very strong to $31,000.

... (2,200; 25-85.) For its next to last week held up in good style and corralled $19,400.

Grauman's Egyptian—"The Big Parade" (M. G. M.). (1,800; 50-$1.50.) In its 19th week went along okay at $19,200; seven weeks before "Ben-Hur" comes in.

Loew's State—"Vanishing American" (F. P. L.). (2,300; 25-55.) With Fanchon and Marco presentation as a potent ballast, picture had good week, getting $27,000.

Criterion—"The Splendid Road" (F. N.). (1,600; 25-35.) Frank Lloyd ... with Lionel Barry...

You're to

"'CALIFORNIA STRAIGHT AHEAD' HAS one hundred per cent. appeal. They eat it up!"
—Liberty Theatre,
Saltsburg, Pa.

"THERE ISN'T A BOX-OFFICE THAT won't rock with laughter and profits when they see 'THE COHENS AND KELLYS!'"
—Rialto Theatre,
Whitestone, N. Y.

"'THE COHENS AND KELLYS' broke all records for me and was conceded by everyone who saw it to be best picture they ever saw."
—Osage Theatre,
Osage, Okla.

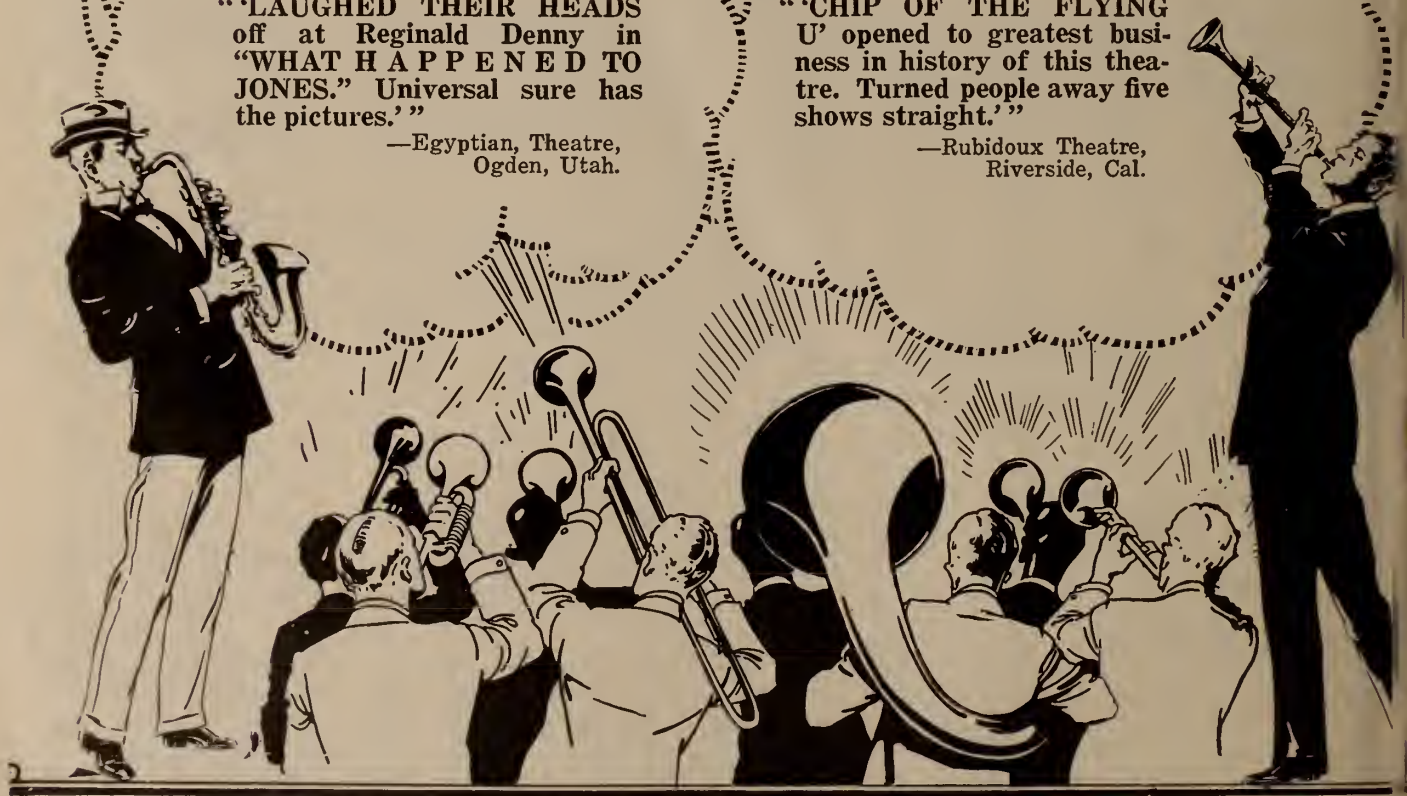
"'LAUGHED THEIR HEADS off at Reginald Denny in "WHAT HAPPENED TO JONES." Universal sure has the pictures.'"
—Egyptian, Theatre,
Ogden, Utah.

"'HIS PEOPLE' IS FINEST FEATURE I have looked at this year!"
—Jules Berinstein, Berinstein Theatres,
Elmira, N. Y.

"SKINNERS DRESS SUIT" WILL MAKE any audience scream'"
—Florence Theatre,
Pasadena, Cal.

"Denny pulls them in for me and 'CALIFORNIA STRAIGHT AHEAD' sure pleased."
Blue Mouse Theatre,
Davenport, Wash.

"'CHIP OF THE FLYING U' opened to greatest business in history of this theatre. Turned people away five shows straight.'"
—Rubidoux Theatre,
Riverside, Cal.



Universal IS Making the Be

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WHITE LIST HITS!

"THE CALGARY STAMpede' broke all house records against a new show with free admissions."

—Princess Theatre, Olney, Texas.

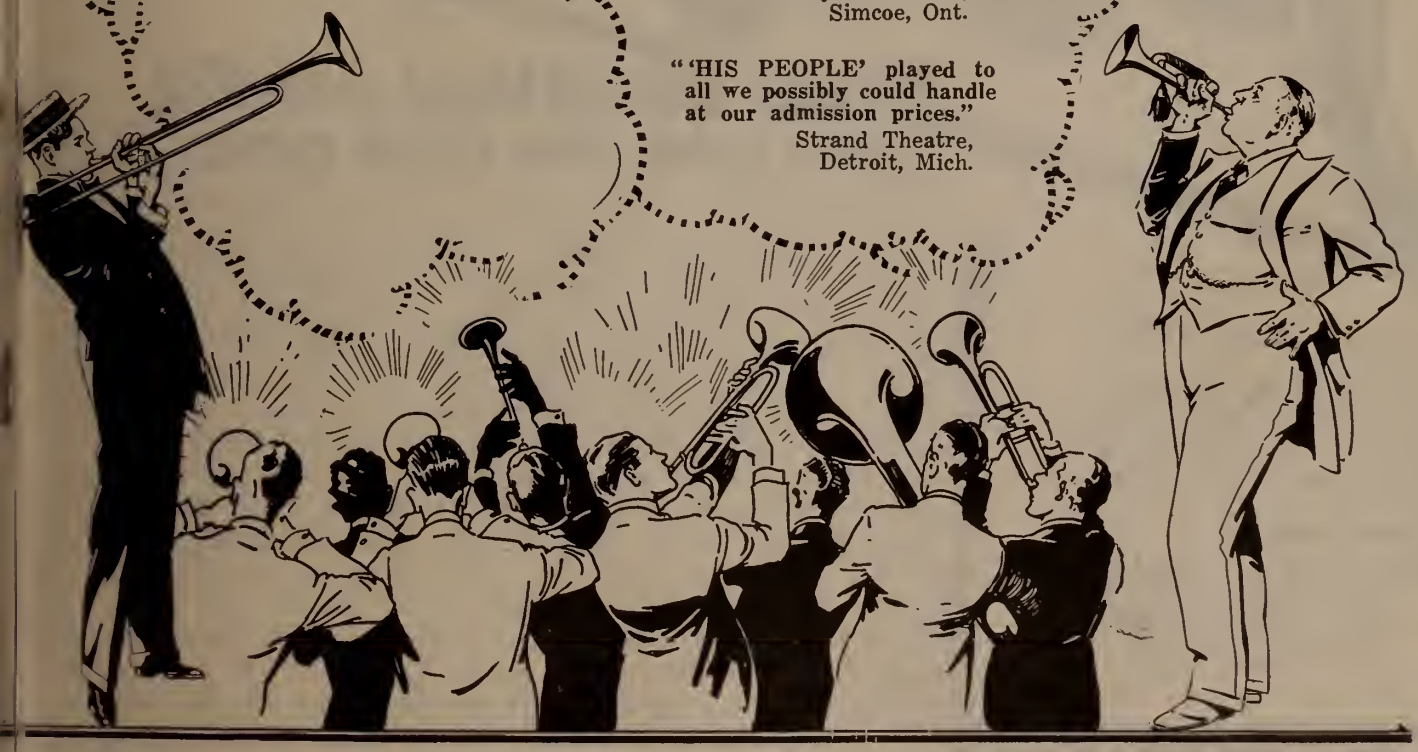
"House packed. Long lines waiting for seats. It will make box office records hard to surpass."
New Figueroa Theatre, Los Angeles, Cal.

"HAVE NEVER SEEN a more perfect picture than 'THE GOOSE WOMAN.'"

—Lyric Theatre, Simcoe, Ont.

"'HIS PEOPLE' played to all we possibly could handle at our admission prices."

Strand Theatre, Detroit, Mich.



st Pictures in the Business!

Words Wanted!

to describe the miraculous success - the extraordinary hit

His People

What headline would you use for this one?

HIS PEOPLE. Star, Rudolph Schildkraut. Uncle Carl has sure been putting out real pictures this year, but here is one that is all and even more than the critics claim it is; in fact it is just about the best one that I ever saw. It is called a jewel and it is one. After looking over what I have written above I see that it falls away short of describing this wonderful picture; in fact even a high-powered press agent cannot do this picture justice. All I can say is, Van, go see it yourself. I had patrons who sat through two shows and would have stayed and seen it again, but I ran them out. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre 200 seats), Osage, Oklahoma

An EDWARD SLOMAN Production
with Rudolph Schildkraut
Blanche Mehaffey, George Lewis, Virginia Browne Faire and Rose Rosanova
Story by
Isadore Bernstein

Universal is making the best pictures in the business!

UNIVERSAL: Miles and Miles Ahead of All

Congratulations and the Reason

LONET THEATRE

W. J. POWELL, Mgr.

Wellington, Ohio.
March 20, 1926.

Mr. Carl Laemmle,
Universal Pictures Corp.,
730 Fifth Avenue,
New York, N. Y.

My dear Sir:

Permit me to join the host of well-wishers in congratulations upon your Twentieth Anniversary in the motion picture business. I am now on my eighth year in the "movies" and I say without fear of contradiction that no official in the industry during that time has enjoyed the confidence and esteem of exhibitors that you have.

As evidence of this trust we repose in you, I am going to go on record with the statement of fact that two of your stars, namely, Gibson and Denny, are today practically my best box-office attractions. If I were to make this admission to any other concern, I have reason to believe that my rentals would promptly be jumped to a figure where I could no longer look forward to their appearance on my program.

I have *not* one of your "service" contracts, but despite this fact, with one exception, every feature picture played in this theatre during the month of February (last month) was a Universal picture. And I don't mind admitting that it was the best February from a profit standpoint that the theatre has ever known. I have had Februarys that I paid less for my service, but none that made me as much clear profit.

I could not, with fairness, close this letter without a word of commendation with respect to your present management of the Cleveland exchange. I don't even know the manager personally, so anything I may say is entirely impersonal. The service rendered me through that exchange within the past three months could not be improved upon. Prints are in A-1 condition, requests are promptly and courteously taken care of and all communications are answered immediately.

Here's hoping, Mr. Laemmle, that you may enjoy another twenty years of success and prosperity in our industry. It gives me great pleasure to affix my signature as

Your friend,

W. J. POWELL,
Lonet Theatre, Wellington, Ohio.

Here is a man who congratulates Carl Laemmle because he has used the service and he knows whereof he speaks. Read what he says about Denny and Gibson. Also about his February business.

Of Course You Are Observing
LAEMMLE INTERNATIONAL DAY---APRIL 10th

REGARDLESS OF WHAT WE CLAIM!

BUSTER BROWN COMEDIES

ARE THE GREATEST YOU CAN SHOW

"IN MY OPINION NO TWO REELER can approach the high standard of Buster Brown comedies. As invigorating tonic to the box-office they are second to none."
—WHITEHOUSE THEATRE, MILWAUKEE, WISC.

"BIG LAUGH GETTERS. VERY clever. These comedies are what the business needs. Something different."
—A. F. Shallberg, Moline, Ill.

"A KNOCKOUT FROM EVERY STANDpoint. Yours for more like them."
—Park & Ritz Theatre, Mansfield, Ohio.

"A BIG HIT. OUR PATRONS PARTICUlarly mention them."
—Grand Theatre, Wheaton, Ill.

THE WORLD'S BEST COMEDIES

12 TWO REEL BOX OFFICE COMEDY SENSATIONS

Presented by Stern Brothers
Distributed by
UNIVERSAL

Sid Saylor To Play In Stern Comedies; Contrary Announcements Are Refuted

Comedy Producers Warn Other Producers Against Announcing New Saylor Pictures—Screen Comedian Signed On Long Term Contract—To Play George in "Let George Do It" Series.

SID SAYLOR, popular screen comedian, has been signed up on a long term contract by the Stern Brothers, makers of series comedies for Universal release. The Sterns are aroused by announcements which have appeared in print from other comedy producers announcing forth-coming comedies to be made with Saylor, and strenuously deny that any comedies are to be made with this comedian except the ones he makes at the Stern Brothers studio, for Universal release. Should premature announcements concerning Saylor be repeated, the Sterns promise energetic action to put a stop to misinformation of this character.

"For other companies to announce that Saylor has been engaged to make comedies for them, after he has been definitely signed up with us for several years, is not only misinformation of the most flagrant type, but is distinctly harmful to us," said Abe Stern, vice-president of the Stern Brothers company, and eastern representative of that producing concern, in a statement issued this week.

"The nature of this business is such that great care, effort and expense are involved in definitely establishing a star's connections with a certain brand of product. For this reason, even one story or source of information tending to tear down such a professional connection is of untold harm.

"Julius Stern, president of our corporation, signed Saylor almost as soon as he arrived at the Coast several weeks ago to supervise the production of our new program of releases. It was a week or more after this definite contract, that the stories I refer to began to appear. I will not mention the names of the offending parties who stood sponsor for the stories, but most people who follow the events of the day in this business saw them and remember them. The exhibitors saw them and remember them, and it is the misinformation which they built up that we are faced with obliterating.

Phyllis Kaufman, daughter of A. J. Kaufman, one of the executives of the Lubliner and Trinz-Balaban and Katz Circuits, is playing a part in "The Excuse Maker" which is now in production at the Stern Brothers' studio, and is here seen with Charles King and Constance Darling. Miss Kaufman, who came to Los Angeles on a visit with her mother, has received several offers to work in pictures. At first she refused, but the movies finally fascinated her to such an extent that she decided to accept the offers and try her luck.

"Saylor's reputation as a screen comedian, gained by a long series of successful comedies which have caused him to become a great favorite both with exhibitors and the public, is unimpaired by these stories, of course. It is only the Stern Film Corporation which is placed at a disadvantage. The stories appeared just at the time we were ready to announce Saylor to the trade as a new Stern Brothers star. The clouding of the situation forced us to withhold the announcement until now. Naturally we have suffered through the delay.

"In the name of my brother and myself, for the company, I want to issue a warning right now that any further misrepresentations as to Sid Saylor's present contract and future plans will be energetically acted upon by us, in order to protect our rights to the use of his name.

"I also want to announce now, so that there will be no further misunderstanding on the subject:

"Sid Saylor is to play the role of George in our 'Let George Do It' series of two-reeler comedies for Universal release. This series is a high class series to be made from the famous newspaper cartoons by George McManus, and is a companion series to 'The Newlyweds and Their Baby' series which we also are adapting from McManus cartoons. The 'Let George Do It' series will be released about one a month during the 1926-1927 season as a part of the Greater Movie List, Universal's new product. 'The Let George Do It' comedies are being directed by Scott Pembroke. The supporting casts will be of the highest quality. Arrangements now are being completed for the service of some of the prettiest young girls on the screen to play opposite Saylor. Production on this series will be under way in a few days, and it is expected that the first comedy of the series will be completed and in the various Universal exchanges early enough this spring to be pre-viewed by all first-run exhibitors in time for early season booking."

APRIL 10th—CARL LAEMMLE INTERNATIONAL DAY

Universal Film Reissued

"Outside the Law" to be Released Again As a Result of Successful Showing in Pittsburgh

[Reprinted from *The Film Daily*]

UNIVERSAL will reissue "Outside the Law," now five years old, with a new and complete line of accessories. The negative is now en route from Europe. It was decided to reissue the old Dean picture as a result of a recent showing in Pittsburgh.

When Pittsburgh was experiencing a slump because of weather conditions, J. Knox Strachan, managing director of the Cameo there, was hard hit for a business stimulant. It was suggested that he show "Outside the Law." This he arranged, as the Universal office in Pittsburgh had a "cold" print in the exchange, and Strachan immediately set to work on a campaign, which he herewith explains:

"Remembering the hit the picture had made on its initial release and realizing that it would be hard to find two bigger names in one production than Lon Chaney and Priscilla Dean, both now at the height of their carreers, the picture was booked, only four days before the opening.

"What to do, no paper, no press sheets, no photos or stills but sufficient nerve to carry on. A hurriedly set up ad for the Sunday papers was rushed through; a ten-single, containing two small thumb-nail star cuts and copy to the effect that this was the premier revival showing in the country. Time being short, there remained only one way to put the picture over to the public—the house front—which must be exceptionally flashy in this instance. Star stills and cut-out paper were secured on recent productions, and a front display built up, consisting of two three-sheet and two six-sheet case compo inserts containing litho cut-out star heads with the title and stars played up boldly in white outlined lettering against a background of brilliant turquoise blue; two one-sheet lobby frames with star stills and a huge cut-out over the box-office, hand-drawn, consisting of pastel cut-out heads of Chaney and Dean set off from a backing descriptive of dull gray prison walls and barred windows with a flasher connected strip of 60 watts between the two sections periodically lighting up the prison background and one foot cut-out title letters surmounting it. This campaign was put before the public at 12 o'clock for a Saturday opening. The result—opening day's receipts were within $150 of the house record. That the picture did more than hold up is gleaned from the fact that in six days, 16,112 paid admissions were received.

"It was found later that the print used lacked the greater part of the last reel containing the fight scene where Chaney in his dual character role, through double exposure, actually confronts himself. No complaints, however, were received concerning this depletion."

K. C. Times Critic Rates Denny High

THE motion picture critic of the Kansas City *Times* recently viewed "What Happened to Jones" at the Liberty Theatre and found it very much to his liking. This is what he wrote in his paper the next day:

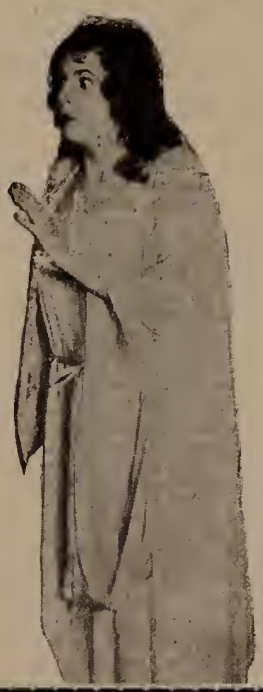
"Reginald Denny, in 'What Happened to Jones,' showing at the Liberty this week, was greeted with gales of merriment from crowded houses over the week-end. This picture indicates why Universal Pictures Corporation is holding the comedy star against the attractive offers of Paramount and other rival producers. *Denny has created an unusual following, and each succeeding picture seems to be an improvement over its predecessor.*

NOW You can play it!

THE BIG MELODRAMATIC BOX-OFFICE
Clean-up that set the fashion in chills, thrills and profits in its original release.

OUTSIDE the LAW

Starring
PRISCILLA DEAN
Supported by
LON CHANEY
Directed by Tod Browning

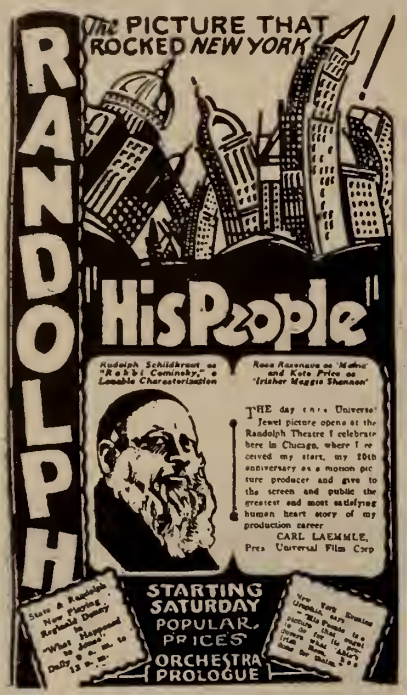


It Was A Sensation Then— It Will Be A Two Time Box Office Wonder Now!

New prints, new accessories, new titles, new paper, new exploitation angles and a brand new audience that has heard about it but never seen it. There's a thrill in every foot—action in every reel, dramatic appeal from beginning to end. Why the cast alone will stand them in line at your box office hours before the show begins. A sure-fire seat-seller and no mistake. It's ripe for profit plucking. Do your harvesting early!

UNIVERSAL JEWEL

Presented by CARL LAEMMLE



Striking newspaper ad used by the Randolph Theatre, Chicago.

Lost and Found Ads Precede Denny Film At Fuller Theatre

"WHAT Happened to Jones" was preceded at the Fuller Theatre, Kalamazoo, Mich., by a series of teaser ads in the Lost and Found advertising sections of the local newspapers running during the week before the play date. These were on this order:

"What Happened to Jones? Last seen in a ladies turkish bath and later in a taxi with a bride and a bishop. Six feet high, good looking. Answers to name of Denny. Communicate with Palace Theatre."

Chief among a number of window displays on this picture was one in a candy store. It consisted of heart-shaped boxes of candy and a large card on which were mounted scenes from the picture and the following copy: "Give your sweetie a box of our Valentine Candy—Then take her to see Reginald Denny in WHAT HAPPENED TO JONES — Fuller Theatre (dates)."

Thirty of the "Screen Fashion Hints", a burlesque on the daily news sheets used in store windows, prepared by the Universal Exploitation Department, were pasted in windows about town. Cut-outs in the lobby and the usual billing completed this campaign which was under the direction of William Prass, exploiteer in Universal's Detroit Exchange.

"His People" Campaign in Chicago Model of Dignified Exploitation

AFTER refusing for ten years to take cognizance of motion pictures, the Drama League of America, as represented by the Chicago center, singled out "His People," when it was playing the Randolph Theatre in Chicago, to honor with official recognition. This stroke of exploitation was the work of Mrs. Susan Stubbs Glover, who arranged for a Drama League matinee at which some of Chicago's biggest "names" were present. Among these were the wives of Julius Rosenwald, Edward Foreman, A. Starr Best, Charles F. Crane, Alfred Hamburger, Howard Willet and McClellan Barclay.

Mrs. Glover's campaign on the whole might be taken as a model for a big-time house wishing to employ only dignified exploitation. In the first place she hung an exhibit of Rudolph Weisenborn's paintings and drawings in the foyer of the theatre. This artist was chosen because of his news value as president of the Chicago No-Jury Artists Assn. and because he had a number of portraits of prominent Jewish people in his collection. The exhibition won long stories in the Journal, Post, News, and Herald Examiner as something entirely new in motion picture houses.

Stressing the remarkable art of Rudolph Schildkraut, Mrs. Glover secured many notables for her opening performance. Among these were Alexander Dean, of the School of Speech of Northwestern University and director of the North Shore Theatre Guild which has 3500 members among the "smart set" of Chicago's North Shore; Mrs. A. Starr Best, founder of the Drama League of America and the Evanston Drama Club; Frank O'Hara, dramatic art instructor at the University of Chicago; Elizabeth Faulkner of a fashionable finishing school; Grace Hickok, Anna Morgan, Irene Skinner and Letitia Barnum, all of whom have studios in the Fine Arts Building on Michigan Avenue and are recognized exponents of dramatic art; Bertha Iles, head of the Children's Theatre on the Municipal Pier; and the Dean of Women at Lake Forest Academy and Colonel Abels from the Morgan Park Academy with groups from their schools. Classroom discussion of the picture took place in all the schools represented during the following week.

As the Chicago Rabbinical Association was in conference on the Monday of the opening week of "His People," Mrs. Glover spoke to the members and asked them to mention the picture to their congregations.

Peacock's, the exclusive jewelry store at State and Jackson Blvd., and Barnet's on Michigan Avenue used motion picture stills in their windows for the first time in history. These photographs were mounted in silver frames and were flanked by identifying cards.

Mrs. Glover found a number of new places to distribute heralds. She believes she is the first person in Chicago to give them away at the Saturday morning classes of the Art Institute which some 600 students attend. She also was able to place them in the Allerton, University, Cordon, Pallete and Chisel, College and Chicago Woman's Clubs.

G. R. Norman, resident manager of the Strand, Empress and Palm Theatres in Hastings, Nebr., designed this striking marquee cut-out using a panel from the stock 24-sheet. He reports: " 'Under Western Skies' opened to capacity and will stand a HOLD OVER which very few pictures are doing right now."

This is the way the "Cohens and Kellys" joke contest went over in St. Louis.

"Cohens and Kellys" Joke Contest Goes Big

PRACTICALLY everyone in St. Louis, and that means nearly one million persons, was talking about "The Cohens and Kellys" for weeks before this Universal Jewel put in its appearance at the Kings and Rivoli Theatres. The throngs which flocked to both theatres during this most successful ten-day engagement were ample proof of the effectiveness of the widespread publicity, exploitation and advertising campaigns put on in connection with the showing.

For more than four weeks in advance lobbies and trailers, especially made up, told of the coming of this greatest of laugh-producers. Then, three weeks in advance, through the efforts of Tommy Charack, Universal exploiteer attached to the St. Louis Exchange, and Jack Edwards, resident manager of the Rivoli Theatre, the St. Louis Times launched a "Cohen and Kelly" joke contest, as suggested in the Universal press book, in which more than 7000 entries were received. This contest resulted in column after column of publicity about the picture with many front page and illustrated stories.

With cut-outs on top of the marquee and banners and discs with shamrocks on one side and dollar signs on the other beneath, the Rivoli, St. Louis, had a great flash

Manager Edwards of the Rivoli took another idea from the press book in staging a Cohen and a Kelly day. On these days every Cohen and Kelly who presented himself at the theatre was admitted at a special discount. An announcement was mailed to everyone of these names listed in the city directory, telling them of these special days, and the Kings and Rivoli, jointly, sent out letters to every Cohen and Kelly calling attention to the engagement. The Cohen letters were signed by a Kelly and the Kelly ones, by a Cohen.

The Jewish and Irish neighborhoods were heavily "posted," and especially prepared Jewish heralds were widely distributed. Each theatre put on a street ballyhoo. Twenty-four sheet cut-outs, 6-sheets and 3-sheets were used to decorate the marquees of the theatres, and a riot of color was in evidence. The newspaper critics were lavish in their praise of the feature and the word-of-mouth advertising helped to drive in the crowds, despite the fact that for the first five days of the engagement the most inclement weather prevailed.

"Came to our rescue!"

says Schneider & Massard
Isis Theatre—
Ouray, Colo.

"HAS BEEN THE MEANS OF keeping me on top. You have done a great service to exhibitors of the country."
—Young Theatre,
Monticello, Utah.

"MY THEATRE WAS CLOSED down entirely. Only able to open thru your Complete Service Contract."
—J. R. Black,
Rice's Landing, Pa.

"THE ONLY SAVIOUR FOR the small fellow. Congratulations for helping me to keep in business."
—Charles Gable,
Sharon, Pa.

GRAB THIS WONDERFUL LIFE SAVING CONTRACT

Anchor Your Box Office to Full Houses and Bigger Profits

Every mail brings us scores of letters from exhibitors all over the country who have signed it. They tell us what a saviour it has been for them—what a Godsend—what a boon. How it is keeping their theatres open—building up audiences and bank accounts—making profits where there were no profits. Book this wonderful contract—it will do the same for you—but BOOK it NOW!

"Rolling Home"

Devised by

JACK SAVAGE

(Tie-up with haberdashery for sport clothes.)

SETTING

SIZE of circles optional. Two revolving wheels made of beaver board, painted in gay colors. Diagram (A.) First make the circular outline, then draw vertical and horizontal lines through the center point. Draw a square about one-twelfth the width of the diameter and place the corners on vertical and horizontal lines as indicated by dotted lines. Start at any one of the corners of the square and continue in one direction, using them as center points for the diminishing circles.

(B) Centerpiece is stationery circle about one and one-half times larger than A. Draw the large circle first with a vertical line through the center. Drop the center point along this line for each of the smaller circles. The smallest one is cut out, over which thin yellow paper is mounted. Paint the first band around the yellow circle in light blue and graduate in even tone to dark blue on outer edge of the piece, as indicated in sketch. The whole piece is raised about two feet off the floor. Black hanging piece to conceal any structural work that may be visible from the front.

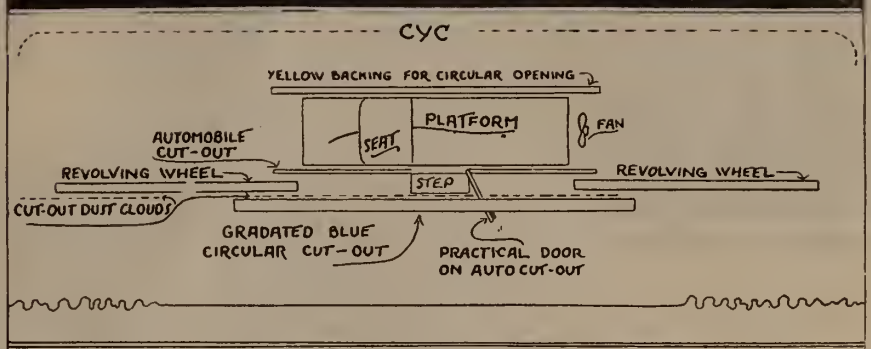
(C) Profile auto painted in any suitable color. Practical door and steps. In back of auto place platform or seats and electric fan. Profile dust clouds painted in various tones of blue, are placed on the floor in front of revolving wheels. Secure cloud effect with light machine.

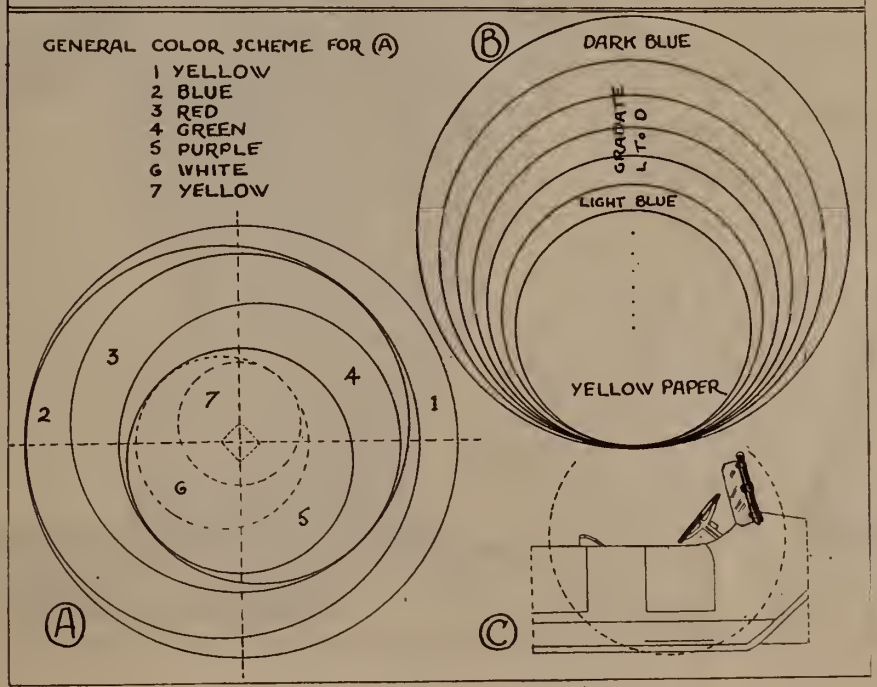
ACTION

THE routine of this number will be left to the discretion of the ballet master, depending entirely on the talent employed. Almost any speciality act can be used. The following suggestion will give a general idea of the action in this sketch. Lighting treatment is optional. Open with the outer wheels A, revolving about 30 R. P.M. For changing color effect increase speed. Clouds to move slowly in opposite direction of the wheels. Center piece is stationary. Smallest circle covered with paper is illuminated from the back.

Subdue all other lights, girl breaks through, revealing part of an automobile in which the girl and one or more characters are seated. Turn on electric fan to denote speed, letting parts of clothing blow in the breeze.

(*Continued on page* 34)





The Smashin

The R
DET
Will Br
Cash in on the National Ads! Use The Big Tie-Ups! Splurge on the Accessories!
and you'll sweep them in at every performance for standing room only. It's sure-fire. All you need do is book the picture and collect!
The first and Only Serial Ev
Indored by the BOY SCOUT
OF AMERIC
ONE OF
UNI

g Serial Sensation

ADIO
ECTIVE

ng the Whole Town Flocking to Your Doors!!

Every man and boy in the country is interested in radio. Our national ads in "Boys Life" and "Sat. Eve. Post" are selling this picture to them strong. Every Boy Scout Troop is a great natural tie-up—a regiment of ticket-buyers and sellers sure to bring their families and friends. And what accessories! An inexpensive but beautiful 32 page magazine with colored cover. Buy them at your exchange. Buy plenty. Give them to your prospects. They contain the story of The Radio Detective and are sure to keep your patrons on edge and coming to each episode. And there's a knockout colored cutout reproduced to the left that every merchant in town will welcome with open arms. Its a sure fire box office winner that will get the dough. Book it now and beat the profit stampede.

Look at the author!

written by
Arthur B. Reeve

Look at the cast!

starring Jack DAUGHERTY with Margaret Quimby, Jack Mower and a whole troop of Boy Scouts

Derected by
Wm. Craft
and Wm. Crinley

ERSAL'S LUCKY 6 SERIALS

FAMOUS FOREIGN STAGE PLAY BROUGHT TO U. S. BY LAEMMLE

(*Continued from Page* 10)

celebrities who have had stage experience.

The play will be produced under the supervision of Tom Reed and Sigurd Russell, manager of the Pot Boilers. Stage direction will be by Charles D. Hall, Edgar Ulmer and Ole Ness, while the sets and costumes are being designed by Mr. Hall and Mr. Ulmer, art director and assistant art director of Universal Studios.

Invitations will be sent out for the first night and the representatives of all the big New York stage producers are being invited.

The Phantom Theatre at Universal was chosen for the presentation of this great play because it has the largest stage space in the West. It was built for "The Phantom of the Opera," and will be able to accommodate the mob of 300 which will be used. This is the largest group ever used on a stage with the exception of the mob in "The Miracle."

"ROLLING HOME"

(*Continued from Page* 31)

If a song is to be used keep everything in motion. For a dance specialty, stop action of wheels, clouds and fan. Character opens door in auto and steps down to the stage through the circular opening.

MUSIC

SUGGESTED by Dr. Edward Kilenyi, conductor of the Colony Theatre, New York, orchestra. If individually selected songs and dances are not used, orchestra should play "Oh, Mister!" by H. Frey, a melodious, lively one-step.

Any other information desired regarding this set can be secured by mail from this department.

Texas Steers

By JACK MEREDITH

WORD has been received that the Lyric Theatre at Rising Star, Texas, burned recently. The extent of the damage is not known.

* * *

THE M. P. T. O. directors of Texas met February 4th, principally to discuss a membership drive. After discussions on this matter, drawing up a bill regarding tent shows to be presented at the next meeting of the legislature, and discussing the rates charged to theatres for power and lights, it was decided to send Col. H. A. Cole, the president, to New York to the Allied States Conference. Mr. Cole left Friday. As the fiscal year had terminated, new directors were appointed to succeed the old ones. They are: Jack Lilly, Greenville; C. J. Musselman, Dallas; and H. B. Robb, Dallas. Alternates; J. M. Reynolds, Arlington; S. G. Howell, Dallas; and M. J. Gynn, Terrell.

* * *

E. P. Selz, of the Queen Theatre, Pilot Point, Texas, moved into his new theatre about February 15th.

EXPOSURE DURING "UNCLE TOM'S CABIN" SCENES PLACE HARRY POLLARD IN N. Y. HOSPITAL

(*Continued from Page* 17)

trust, I may add, never has or never will be betrayed either by Mr. Laemmle or the thousands of us concerned with the making of Universal Pictures."

Just before his illness, Pollard viewed the first flashes, or "daily rushes," of scenes photographed at Plattsburg. These are highly encouraging, he says, and indicate the picture will surpass anything ever before attempted in beauty, dramatic value, spectacular thrill and suspense.

Paul E. Perez, of Universal's Home Office Publicity Department, has been assigned to do special publicity work with the "Uncle Tom's Cabin" company.

Perez joined the unit in Plattsburg, N. Y., where ice and snow scenes are being taken. Although temporarily in New York, while Pollard is confined to a hospital, Perez will accompany the director on his return to Plattsburg. From there Perez will go with the company to Universal City and to parts of the South, where various scenes of the picture will be made.

Vol. 23, No. 9

Credit Holroyd; He Did It.

EVER since we printed in the issue of February 13, the very **novel stunt** of materializing "The Phantom" Ghost for the good people of Edmonton,—to make them want to see "The Phantom of the Opera" at the Capitol Theatre, we have been receiving inquiries about it as to its cost, the difficulty of doing it, etc. There is no doubt in the world that it is one of the best novelty ideas evolved for "The Phantom" exploitation in some time.

The publication of this stunt also brought another letter in the mail. It was not so good. It said that we had given credit to F. W. Crosbie, our exploitation man in that section, for the entire idea whereas the fact of the matter was that the stunt was entirely evolved by Frank Holroyd, of Holroyd and Landymore, composing the Capitol Theatre Studio of Edmonton. Inasmuch as the question of credit has been raised and inasmuch as we are always anxious that credit shall be given where credit is due, we are very glad to authenticate this and take all of the blame for the misstatement.

In his letter announcing this stunt, Mr. Crosbie did not give any space to the creation of the idea, but devoted all of his attention to the idea itself, and while he did not say or even intimate that he had done it, we assumed from the meager report that he had. We are glad indeed to make this correction.

1926 WILL BE "LAUGH YEAR"

(*Continued from Page* 12)

the popularity of comedies, particularly the feature comedies, is evidenced by Universal's program this year. "The Cohens and Kellys"—"Poker Faces"—"The Whole Town's Talking"—"Her Big Night"—"Skinner's Dress Suit"—"Rolling Home" are all expensive farce productions. Such other pictures as "The Star Maker," "The Old Soak," "The Runaway Express," "The Love Thief" and "Perch of the Devil," though they are essentially dramatic, are liberally supplied with comedy, of a less exaggerated variety of course.

Comedy is demanded today even in "westerns" which consisted, a few years ago of little besides riding and fighting. Hoot Gibson has become so popular as a cow-puncher comedian that he has been elevated from westerns to feature productions.

April 10th
CARL LAEMMLE
International Day

Something to *Shout* about!

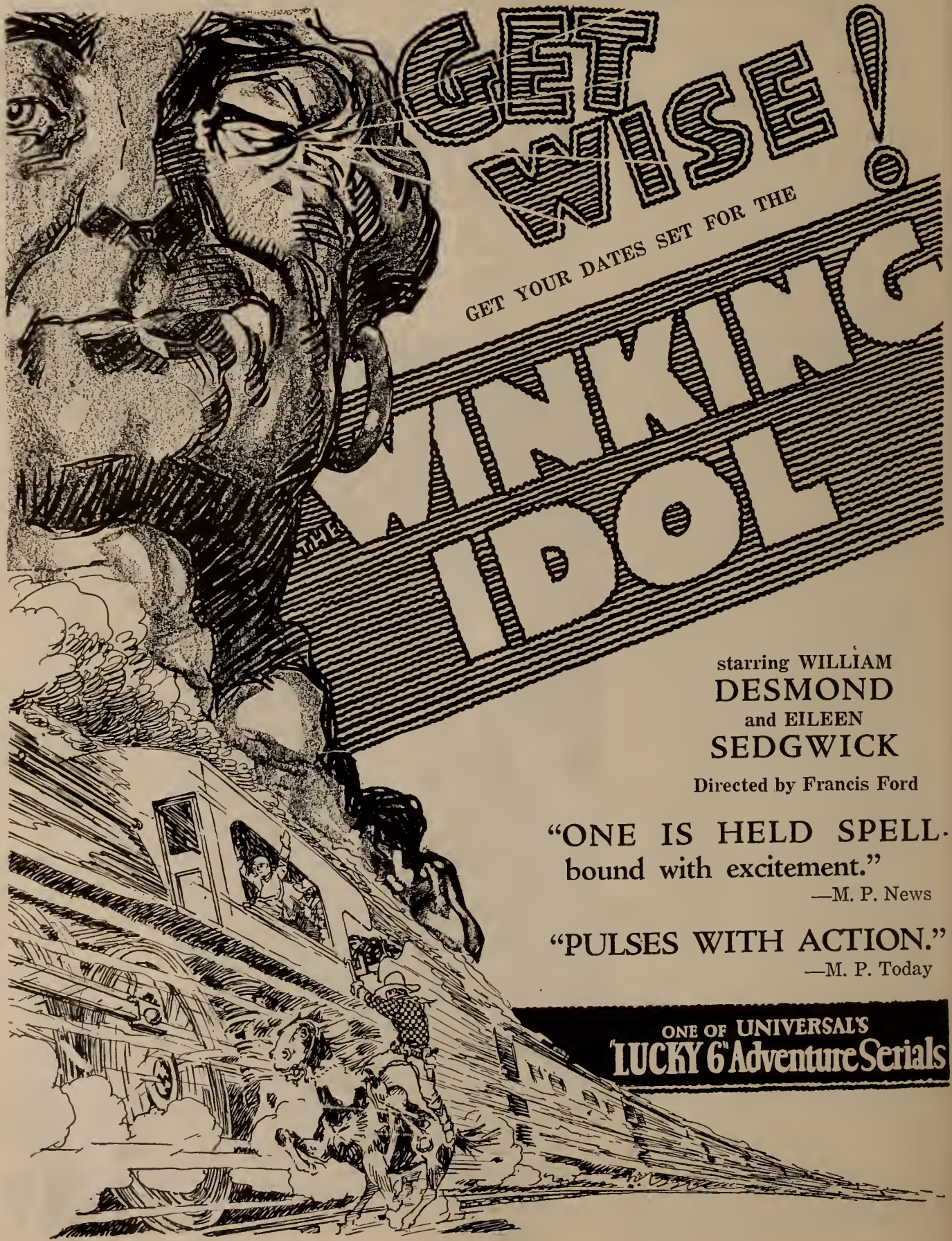
The most exciting one-reel thriller ever shown — breathless with action and suspense!

Booked by DENT'S CIRCUIT 11 Best Theatres in Texas!

A Great Surprise in a small package!

P. S. It's only one reel in length.

NOW PLAYING
B.S.Moss'
COLONY


GET WISE!
GET YOUR DATES SET FOR THE
WINKING
IDOL
starring WILLIAM
DESMOND
and EILEEN
SEDGWICK
Directed by Francis Ford
"ONE IS HELD SPELL-
bound with excitement."
—M. P. News
"PULSES WITH ACTION."
—M. P. Today
ONE OF UNIVERSAL'S
"LUCKY 6" Adventure Serials

International Shows Striking Enterprise In Obtaining Coolidge Funeral Pictures

HOW International Newsreel received pictures in New York at 2:30 o'clock Friday afternoon, of the arrival of President Coolidge at Plymouth, Vt., and other scenes connected with the death and funeral of Col. John Coolidge, is a remarkably interesting story.

Early Thursday morning when it became apparent that Colonel Coolidge was rapidly sinking, International Newsreel engaged a Curtis Oriole airplane to make the trip to Vermont. It was no ordinary flying trip. The Curtis people realized that the deep snow in the vicinity of Plymouth would prevent an airplane mounted upon the usual airplane wheels from effecting a landing even though a suitable landing place could be found. The only thing to be done was to start the trip from Curtis Field with the airplane mounted on wheels and, at some point further up state where there was an abundance of snow, change from wheels to airplane skis. Even this plan presented transportation difficulties for the skis are eight feet long and weigh 150 pounds. But the problem was finally solved by strapping the skis to each side of the airplane wings.

Thus equipped, the plane left Curtis Field later on Thursday morning with Otto Enderton as aviator and Jerry De Cecca as mechanician.

Just outside Albany a field was found which was sufficiently windswept to permit the airplane to land on wheels. Safely down, it then taxied to another part of the field covered with snow where the wheels were removed and the skis substituted. The airplane skimmed over the snow and was soon on its way again. It reached Plymouth four hours after its departure from New York.

Meantime, Dick Sears and George Woodruff, of International Newsreel's Boston office, had gone by train to Plymouth, where they made arrangements for the landing of the airplane on Lake Amherst. In order to provide every possible safety, a great area of the Lake had been covered with tar paper which assisted the plane in landing. It came to a standstill without accident at 4 o'clock on Thursday afternoon, being the first airplane to reach there.

In addition to Sears and Woodruff, sent from International Newsreel's Boston office, J. C. Brown and Clarence Albers, International Newsreel cameramen, made the trip from Washington on President Coolidge's special train, while Joseph Marsland, a "still" cameraman was sent from International's New York office.

Pictures were made early Thursday morning by the men already on the ground and many others after the arrival of the presidential special at 10:10 Friday morning.

With the story completely covered, the airplane started back for New York at noon Friday. It got away on its skis, landing again at Albany where Enderton and De Cecca changed back to wheels. Although it required seventeen minutes to make the change, the airplane arrived back at Curtis Field, Garden City, at 2:50 o'clock Friday afternoon.

The airplane was sent back to Plymouth and repeated the same routine, arriving back to New York Saturday afternoon with pictures of the funeral.

THE PHANTOM OF THE OPERA

OWING BIGGER EVERY DAY!

Millions have applauded— Millions are waiting to see it!

Read 'Em and Reap!

"OPENED WITH CAPACITY HOUSES MATINEE AND NIGHT. Crowds stood in line entire afternoon. Line-up block long."

—Loew's Palace Theatre,
Memphis, Tenn.

"JUST CLOSED TWO DAYS RUN ON THE PHANTOM. MONDAY and Tuesday breaking all records for these nights."

—Lynwood Theatre,
Lynwood, Cal.

"OPENED TO HOLD-OUT BUSINESS FROM ONE-O'CLOCK IN afternoon to closing notwithstanding rain from morning to night."

—Lyric Theatre,
Cincinnati, Ohio.

"OPENED TO BIGGEST BUSINESS THEATRE EVER WITNESSED. Crowds stood in line a block long waiting to buy tickets."

—Rialto Theatre,
Houston, Texas.

"PHANTOM OPENED BIGGEST BUSINESS HISTORY OF ROYAL Theatre."

—Royal Theatre,
Kansas City, Mo.

UNIVERSAL

Super Production

Presented by

CARL LAEMMLE

A PAGE OF SYNOPSES

ARIZONA SWEEPSTAKES

Universal Gibson Production

Starring HOOT GIBSON

Directed by CLIFFORD SMITH
Story by Charles Logue

CAST

"Coot" Caddigan ..... Hoot Gibson
Claire Savery ..... Helen Lynch
Jonathan Carey ..... Philo McCullough
"Stuffy" McGee ..... George Ovey
Col. Tom Savery ..... Emmett King
Detective Donnelly ..... Tod Brown
Mrs. McGuire ..... Kate Price
The McGee Kids . Billy Schaeffer, Jackie Morgan and Turner Savage.
(Length: 5418 ft.)

"COOT" Caddigan, a cowpuncher, visiting Frisco's Chinatown on a sightseeing bus, jumps to the rescue of a little fellow who is being hammered by a big bully in a gang fight which afterwards turns out to have been staged by the bus company for the benefit of the tourists. They engage "Coot" at ten dollars a night to keep on doing his heroic cowboy stunt. A rival gang, coveting the bus company graft and seeing no chance of breaking into the profitable limelight as long as the cowboy drawing card does his stuff, starts a real gun fight to get rid of him. "Coot," thinking it another faked affair, playfully fires his gun in the air. A gangster is killed. They all believe that "Coot" killed him. He eludes the detectives who bring his hat into the saloon and pool room to identify the wearer and takes refuge in the flat of "Stuffy" McGee and the three little McGee boys, where he hides until he hears that "Stuffy" is in the "jug" for thirty days. All this time "Coot" has been thinking of the forthcoming Arizona Sweepstakes, now only ten days away, in which he hopes to ride to victory and retrieve the fortune of Colonel Savery, thereby preventing the colonel's ranch, as well as his daughter, Claire, from falling into the hands of a despicable neighbor, Jonathan Carey, who is now flushed with the certainty of winning if "Coot" fails to return.

"Coot" takes the McGee kids to the Carey Ranch, leaving a note for "Stuffy." The police trace "Coot" through the note and communicate with Carey, who has already fired "Coot," the latter having accepted the offer of the colonel to work for him. "Stuffy" follows "Coot" to the Carey ranch and is taken for the detective from the city. He allows Carey to believe that he is out to arrest "Coot," but after seeing the latter, declares that he is not the man who is wanted. "Stuffy" makes love to the plump Irish cook of the ranch house while "Coot" trains the prize horse for the race. The day before the race a real detective from the city, piloted by the accommodating Carey, identifies "Coot" and attempts to arrest him, but "Coot" escapes with the race horse, turning up on the following day at the starting point just as the gun is about to be fired. Carey tries to have him barred from the run, but the county sheriff is without a warrant. The sheriff wires to San Francisco about "Coot" and receives his instructions just before "Coot" wins.

The ranch is saved and Claire, "Coot's" future wife, is nestling comfortably in his arms. Then the sheriff hands him a paper while Carey looks on with ominous grin. It is a telegram stating that a dying gangster has confessed to the killing of which "Coot" has been accused. Everybody but Carey is happy again.

"THE SCARLET STREAK"

Ten-Episode Adventure Picture

Featuring JACK DAUGHERTY

No. 8-"The Cable of Courage"

THE Monk picks up Mary in his speed boat and takes her to the cabin of Pug Logan on Catalina Island where he keeps her prisoner, sending a note to Bob Evans to come alone with the blueprints of the Scarlet Ray machine as the girl's ransom. Bob goes alone to the cabin and explains to The Monk that he does not know where the blueprints are, but offers him the cross word puzzle code which The Monk flings back at him in scorn. He is then told that he will be kept a prisoner until he gives up the blueprints. Mary's father, believed dead by everybody but Count K, fastens a note to the cave entrance of the Pug's cabin. Livingston Scott and his party, who have trailed Bob, follow the directions given in the note and force an entrance to the cabin where they battle The Monk's henchmen. Bob gets free with the girl. They both enter a cable car and start to cross a canyon at the bottom of which is a swirling current. The Monk shouts to them that the cable is weak but they disregard his warning and go on. In the middle the car breaks loose and both drop into the vortex below.

"MIN WALKS IN HER SLEEP"

Two-Reel Gump Comedy

Featuring JOE MURPHY

ON a flivver trip in the west, the Gumps are encamped. Andy demonstrates how Min can reduce by following his instructions in daily calisthenics. Some ants get down her back and she does the hula, a bad example to set for little Chester, says Andy. He is shocked when the ants get at Chester, who goes through the same contortions. While he is moralizing the insects reach him and he does it too.

Chester gets into a flight with a big boy and begins to get the best of him. Andy draws up and enthuses over the fighting Gump, just like his father. The strange boy's father a giant, announces that if Chester whips his boy, he will fight Andy. Andy calls for Min, who makes Chester stop.

The Gumps are thrown off the land, which belongs to the bully. They go back home and go to bed. Min walks in her sleep, out the window to a steel beam, thence to a building in construction, where she walks confidently over dizzy heights. Andy, afraid to wake her up, follows, crawling along the perilous beams. Chester calls out the fire department. A stew bum gets hold of the fire hose and throws a stream in the air upon which Gump falls. He is lifted on the water jet to the top of the frame, where Min is in danger. He grabs Min and they are both lowered to safety on the receding water jet.

"BUSTER'S BUST-UP"

Two-Reel Buster Brown Production

Featuring ARTHUR TRIMBLE

BUSTER and Tige tear through the streets in his toy fire truck, knocking over apple stands and pedestrians and finally bumping into Mary Jane's doll carriage. She becomes indignant and declares herself through with Buster. In trying to draw her back to Buster, Tige tears her dress off and she stands chagrined before the "man" she despises. Buster gets into the fire truck again and makes for the "fire." He bumps into a painter's ladder, wrecking the outfit and getting his face spattered with paint.

Mrs. Brown is worried when she reads of a small pox epidemic. When Buster enters the house, his face spotted with brown paint, she becomes frightened and sends for the doctor. Buster escapes from the bedroom and with Tige makes his way to a big steel frame construction, where they both sit on a steel beam to rest. The beam is lifted to the top of the structure before they discover that they are off the ground. They crawl along the top girder and manage to get to a lower one. The girder turns and throws Buster off, but he catches on by his hands and hangs there until Tige throws him a rope and saves his life. Tige steals a bouquet from a florist and gives it to Buster who offers it to Mary Jane as a make-up token. She spurns him and accepts the invitation of a scholarly and gentle child to ride with him in his toy sedan. Buster resolves that all women are alike except some of them.

The Midnight Sun

PRESENTED BY CARL LAEMMLE

Starring Laura La Plante

A Dimitri Buchowetzki Production

From story of the same title
by LAURIDS BRUUN

A Welcome Messenger To Millions of Homes!

Carl Laemmle's column, appearing in every issue of The Saturday Evening Post and Photoplay Magazine—in American Boy, in Boy's Life, is a welcome messenger of good cheer bringing the glad tidings of Universal's clean wholesome pictures to millions of homes. The messenger of happiness sits in at the family gatherings—helping select their evening's entertainment—getting their viewpoints on Universal pictures to come—bringing conviction to them that Universal pictures are good. honest pictures with the highest entertainment values. This is how Universal's national advertising is bringing your public to your theatre to make profits for you. And all you need do to cash in on the greatest and best audience making tie-up the industry ever saw is to see your Universal Exchange and book Universal pictures NOW.

The column at the left appears in The Saturday Evening Post—issue of April 10th, 1926.

Watch This Column

If you want to be on our mailing list send in your name and address

LAURA LA PLANTE IN "THE MIDNIGHT SUN"

LAURA LA PLANTE has had her big chance in the brilliant Russian drama, *"The Midnight Sun,"* and I leave it to you lovers of good movies to pass judgment on her work. My own opinion is that it is artistic to a degree, and that she has scaled the heights of stardom beyond question.

Moreover, her associates in the picture, able as they were known to be, have added greatly to their reputations, particularly PAT O'MALLEY, as the Grand Duke; GEORGE SEIGMAN, one of the greatest "villians" on the screen as the banker, and the promising young actor, RAYMOND KEANE, as the young lieutenant. All three men are in love with a dancer in the Imperial Ballet. She is in love with one, and he the least of the trio in prominence and power

The picture is a succession of brilliant scenes, gorgeous uniforms, beautiful costumes. It is intensely dramatic from the moment it opens in the court to an exciting chase at sea. The direction is by DIMITRI BUCHOWETZKI, who was thoroughly familiar with the Russian Court under the reign of the late Czar, and he has reproduced the court and its life to the letter.

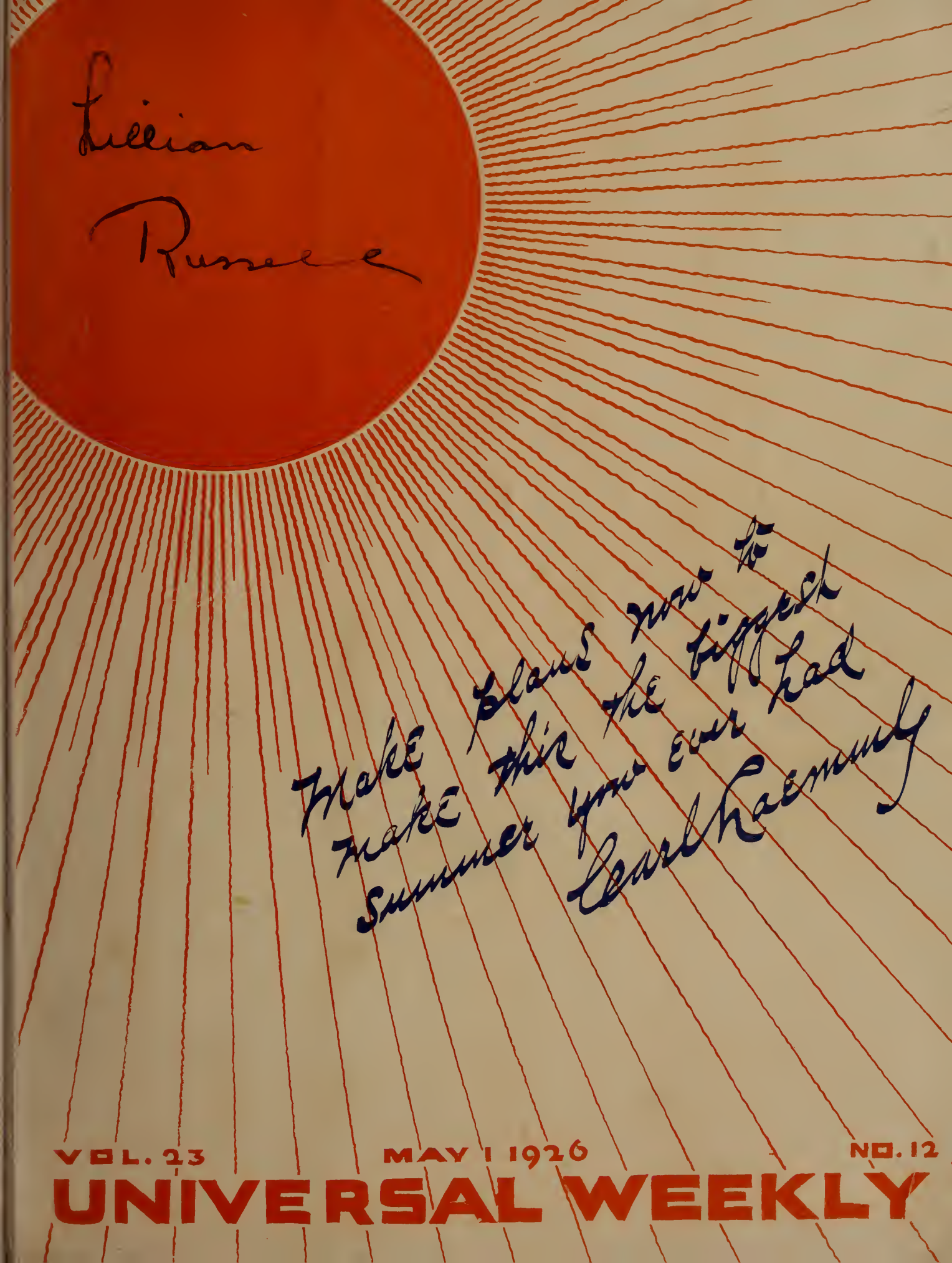
Pictures you must see: *"The Flaming Frontier"* with HOOT GIBSON, DUSTIN FARNUM, ANNE CORNWALL and others; REGINALD DENNY in *"What Happened to Jones," "Skinner's Dress Suit"* and *"Rolling Home;"* GEORGE SIDNEY and CHARLIE MURRAY with VERA GORDON in *"The Cohens and Kellys,"* And of course—*"The Phantom of the Opera"* with LON CHANEY, MARY PHILBIN and NORMAN KERRY

Carl Laemmle
President

(To be continued next week)

You can also have autographed photograph of Laura La Plante, Reginald Denny and Hoot Gibson for 10 cents each in stamps

UNIVERSAL



VOL. 23 MAY 1 1926 NO. 12
UNIVERSAL WEEKLY

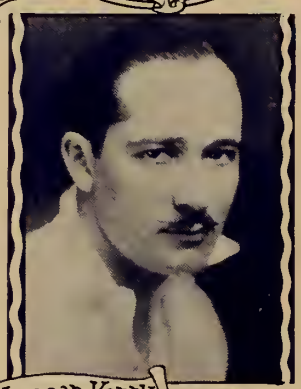
Stars That Shine at the Box-Office!

Every name a box-office name! Every player with a huge personal popularity that counts up in dollars at the box-office! Stars with appeal to all people! To boys and girls! To men and women! To everybody! These are the stars who make the pictures that put profits into your bank account!

BIG STARS IN BIG PICTURES THAT GET BIG PROFITS FOR YOU!

Laura La Plante

Lon Chaney


Norman Kerry

Marian Nixon

Pat. O'Malley

Virginia Valli

Charles Murray

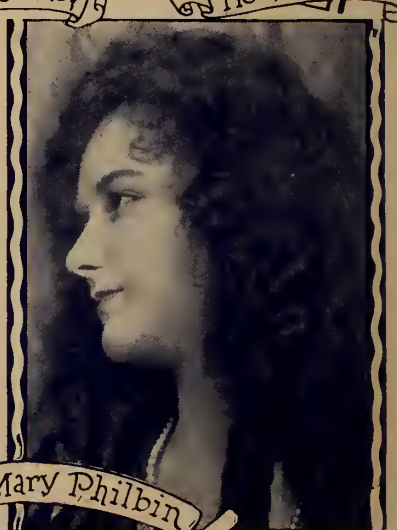
Glenn Hunter

Geo. Sidney

House Peters

Hoot Gibson

Reginald Denny


Mary Philbin

20.th 9/3/20 p No Cuts

Good for you -IF YOU USE IT!

Real, Honest-to-Goodness Box-Office Medicine From Doctor Showmanship To Tone Up Your Box-Office Receipts!

Joyloads of new summer profit angles — box-office pointers — money-getting ideas and sure-fire seat-selling aids. Read every page! Use the ideas—put them to work, They'll put you on easy street thru the hot summer months. Crammed with pep, punch and action! Just the kind of picture entertainment to tickle the jaded palates of your patrons and keep the box office working overtime. Use the chart on the following pages. Make it your summer guide. IT IS GOOD FOR YOUR BANK-ROLL!

PLAY UNIVERSAL'S PICTURES AND MAKE IT THE BIGGEST SUMMER YOU EVER HAD!

The Pick of the Pictur

Check Unplayed Films	TITLE	CAST AND DIRECTOR	TYPE OF STORY
	California Straight Ahead	**Reginald DENNY** *A Harry Pollard Production*	A trans-continental joyride
	Rex Beach's The Goose Woman	JACK PICKFORD LOUISE DRESSER CONSTANCE BENNETT *A Clarence Brown Production*	Powerful drama
	Spook Ranch	**Hoot GIBSON** *An Edward Laemmle Production*	Action and thrills
	Siege	**Virginia Valli Eugene O'Brien** *A Svend Gade Production*	Stirring drama
	Lorraine of the Lions	**Norman KERRY** PATSY RUTH MILLER *An Edward Sedgwick Production*	A sensational romance
	The Teaser	**Laura LaPlante** PAT O'MALLEY *A William A. Seiter Production*	A smart comedy
	The The Storm Breaker	**House PETERS** RUTH CLIFFORD *An Edward Sloman Production*	A rugged drama
	Where Was I?	**Reginald DENNY** *A William A. Seiter Production*	Comedy drama
	The Arizona Sweepstakes	**Hoot GIBSON** *A Clifford Smith Production*	The greatest horse race
	Dorothy Canfield's The Home Maker	**Alice Joyce Clive Brook** *A King Baggot Production*	Most sensational drama of the year
	The Little Giant	**Glenn Hunter** *A Will Nigh Production*	Sparkling comedy drama
	The Beautiful Cheat	**Laura LaPlante** *An Edward Sloman Production*	Scintillating comedy
	Stella Maris	**Mary PHILBIN** *A Charles Brabin Production*	A startling drama
	My Old Dutch	**May McAvoy Pat O'Malley** *A Lawrence Trimble Production*	From the famous song and stage play
	The Man in the Saddle	**Hoot GIBSON** *A Herbert Blache Production*	Western adventure

What they say about the Pictures in this List—

"They eat it up. Sends them out happy. Appeal, one hundred percent here." *Liberty Theatre, Saltsburg, Pa.*

"One of the finest comedies I ever used. More funny twists and situations than most." *Rylander Theatre, Americus, Ga.*

"Congratulate you upon this most excellent screen drama!" *Ideal Theatre, Wisconsin Rapids, Wis.*

"Have never seen a more perfect picture than 'The Goose Woman'." *Lyric Theatre, Simcoe, Ontario*

"Contains every element that makes good entertainment." *Blake Theatre, Webb City, Mo.*

"Up to the standard and even more." *Star Theatre, Menard, Texas*

"If any exhibitor finds some one who doesn't like this picture, put them in a cage and ship them to me collect." *Liberty Theatre, Carnegie, Okla.*

"Splendid drama and pleased large crowd." *Estee Theatre, Parker, S. D.*

"Very good picture which satisfies." *Royal Theatre, Kimball, S. D.*

"One of the most interesting pictures of the season. It is a picture above the average." *Opera House, Shelby, Ohio*

"Was well liked and it went over big." *Central Theatre, Ephrata, Pa.*

"Oh, boy, another Babe Ruth from Universal. We crammed them in until their feet stuck out of the window." *Osage Theatre, Osage, Okla.*

"Capacity business and line out one hour, forty minutes. Great audience picture." *Laughlin Theatre, Long Beach, Calif.*

"Here is a good comedy-drama. They sure liked this one." *Strand Theatre, Patonsburg, Mo.*

"One of the finest little light comedies you can treat your patrons to. They chased me for blocks to tell me how they enjoyed it." *Pastime Theatre, Mason, Mich.*

"Should please almost any audience. House Peters is always good. Should do well anywhere." *Florence Theatre, West Coast-Langley Circuit, Pasadena, Calif.*

24 BLUE STREAK WE

Check Unplayed Films	TITLE	STAR	Check Unplayed Films	TITLE	STAR
	The White Outlaw	Jack Hoxie		**Two Fisted Jones**	Jack Hoxie
	The Outlaw's Daughter	Josie Sedgwick		**The Call of Courage**	Pete Morrison
	The Circus Cyclone	Art Acord		**Triple Action**	Art Acord
	Bustin' Through	Jack Hoxie		**The Demon**	Jack Hoxie
	Daring Days	Josie Sedgwick		**The Desperate Game**	Pete Morrison
	Western Pluck	Art Acord		**Sky High Corral**	Art Acord

es for Summer Profits!

TITLE	CAST AND DIRECTOR	TYPE OF STORY
What Happened to Jones	**Reginald DENNY** *A William A. Seiter Production*	From great Broadway comedy stage success
The Love Thief	**Norman KERRY** *A John McDermott Production*	Adventure romance of East and West
Peacock Feathers	**Jacqueline Logan** **Cullen Landis** *A Svend Gade Production*	Drama from novel
The Cohens and Kellys	**George Sidney** **Charles Murray** **Vera Gordon** *A Horry Pollord Production*	The greatest comedy of the age
The Phantom Bullet	**Hoot GIBSON** *A Clifford Smith Production*	Western mysterythriller
Combat	**House PETERS** *A Lynn Reynolds Production*	A rugged dramatic romance
Watch Your Wife	**Virginia Valli** **Pat O'Malley** *A Svend Gode Production*	A romance for the whole world
Rolling Home	**Reginald DENNY** *A William Seiter Production*	Rollicking comedy
Chip of the Flying "U"	**Hoot GIBSON** *A Lynn Reynolds Production*	Wild-eyed action
Under Western Skies	**Norman KERRY** *An Edword Sedgwick Production*	Scenes from Pendleton Roundup
The Still Alarm	**Helene Chadwick** **William Russell** *An Edword Laemmle Production*	The greatest fire drama ever made
Sporting Life	**Bert Lytell** **Marian Nixon** *A Mourice Tourneur Production*	Drury Lane melodrama
His People	**An All-Star Cast** *An Edword Slomon Production*	Great heart-throb pictures
Skinner's Dress Suit	**Reginald DENNY** **Laura LaPlante** *A William Seiter Production*	Delightful comedy
The Calgary Stampede	**Hoot GIBSON** *A Herbert Bloche Production*	Thrills and stunts of Calgary Rodeo

What they say about the Pictures in this List—

"It is a humdinger. Get out of the way in the scramble for seats. Reginald Denny's day is here." *Osage Theatre, Osage, Okla.*

"Reginald Denny is a good drawing card and this picture is genuine entertainment." *Arcodia Theatre, Crowley, La.*

"Bet your shirt on it to get over big. We did and it did." *B. S. Moss' Colony Theatre, New York City*

"Those who saw it were satisfied." *Royal Theatre, Kimball, S. D.*

"Keep on making more 'Little Giants' and I am sure the public will enjoy them." *Rialto Theotre, Whitestone, N. Y.*

"Laughed their heads off. Universal sure has the pictures." *Egyptian Theatre, Ogden, Utah*

"If Universal continues to make pictures like 'What Happened to Jones' their product will be at the top of the heap." *Fischer Paramount Theatres, Madison, Wis.*

"There isn't a box-office that won't rock with laughter and profits when they play this one." *Rialto Theatre, Whitestone, L. I.*

"An extra good picture and pleased 100%." *Reliance Theotre, Clermond, Flo.*

"This picture went over with a 'bang' at the Florence," *Tom F. McDonald, Florence Theatre, Pasadena, Colif.*

"Very good picture and did good business." *Dorlyn Theatre, Brodheod, Wis.*

"Congratulations on your wonder picture! Exhibitors will be able to spread the butter a little thicker on their bread." *Liberty Theatre, Ploinfield, N. J.*

"Without question or doubt the finest feature that I have looked at this year." *Jules Berinstein, William Berinstein Theatres, Elmira, N. Y.*

"This production, undoubtedly one of the most attractive comedies of the season, will make any audience scream." *Florence Theotre, Pasodena, Calif.*

"Here's a real box office attraction. It's a sure-fire business getter and will please." *Star Theatre, Erskine, Minn.*

STERNS – 5 Reels Each

Check Unplayed Films	TITLE	STAR	Check Unplayed Films	TITLE	STAR
	Six Shootin' Romance	Jack Hoxie		**Looking for Trouble**	Jack Hoxie
	Blue Blazes	Pete Morrison		**The Escape**	Pete Morrison
	Rustler's Ranch	Art Acord		**The Scrappin' Kid**	Art Acord
	The Border Sheriff	Jack Hoxie		**The Fighting Peacemaker**	Jack Hoxie
	Chasing Trouble	Pete Morrison		**Bucking The Truth**	Pete Morrison
	The Set Up	Art Acord		**The Terror**	Art Acord

Short Product Sunshine for Summer

TITLE			WHAT THEY SAY
12 BUSTER BROWN COMEDIES From the famous newspaper cartoons by R. F. OUTCAULT *featuring* **BUSTER BROWN, MARY JANE** *and the dog* **TIGE** *RELEASED ONE A MONTH, TWO REELS EACH*			"So many unsolicited favorable comments we will bill them every week." *Palace Theatre, Ashtabula, Ohio* "This series will be a landslide for the box office." *Larchmont Theatre, Los Angeles, Calif.* "Would advise all exhibitors to book the entire series." *Yazoo Theatre, Yazoo, Miss.* "Give us more like them." *Mission Theatre, Santa Paula, Calif.* "Consider Buster Browns finest two reelers on the market." *Alhambra Theatre, Milwaukee, Wis.* "Have proven a good drawing card." *Vancouver Theatre, Vancouver, B. C.* "Are the best comedies we have to play." *Valley Theatre, Spring Valley, Ill.* "Winners at the box-office." *St. Louis Amusement Co., St. Louis, Mo.*
STERN BROTHERS COMEDIES	Wanda Wiley Edna Marian Charles King	Forty 2-reel Comedies, released one every week	"Century Comedies are real business getters. They make satisfied patrons." Luna Theatre, Sharon, Pa. "Century Comedies are good consistent program comedies. I consider them among the best on the market." Gene Gauntier Theatre, Kansas City, Kans. "There is nothing more to be asked for in the line of Comedies." R. A. Alberts, National Theatres Corp., Chicago, Ill.

"LUCKY 6" ADVENTURE SERIALS

Check Unplayed Films	TITLE	CAST	Type of Story	WHAT THEY SAY
	PERILS of the WILD	Bonomo Margaret Quimby Jack Mower	Based on the famous adventure story "Swiss Family Robinson."	"Since starting your serials, my receipts have doubled on Wednesday nights." *Thomas G. Norton, Town Hall Thea., Allegany, N.Y.*
	The ACE of SPADES	William Desmond Mary MacAllister	A western mystery thriller.	"'The Scarlet Streak' has proven to be one of the best we have as yet played, business has increased twenty per cent." *G. B. Hendricksen, Liberty Thea. Darlington S. C.*
	The SCARLET STREAK	Jack Daugherty Lola Todd	Based on the famous invention —the death ray.	"It is a knockout. If people don't come back to the next episode of 'The Scarlet Streak' then they won't come back for anything." *Cozy Theatre, Strawn, Texas*
	The RADIO DETECTIVE	Jack Daugherty Margaret Quimby Jack Mower	The great radio story with the Boy Scout tie-up	"Big. Exceedingly fine serial. Should prove drawing card." *Exhibitors Trade Review*
	The WINKING IDOL	William Desmond Eileen Sedgwick	A heroic search for buried treasure.	"Full of action and daring stunts. Live wire serial. Should please any audience." *Motion Pictures Today*
	STRINGS of STEEL	William Desmond Eileen Sedgwick	The trans-continental development of the telephone.	"A whale of an attraction. One of the very best Universal ever made." *Moving Picture World* "Crammed with action and excitement." *Moving Picture World* says of "The Ace of Spades"

SHORT PRODUCTS FOR EVERY VARIETY OF PROGRAM!

	52 BLUE BIRD COMEDIES	Charlie Puffy — Neeley Edwards — Arthur Lake	The finest, funniest series of one reel comedies on the market—one every week.	"More laughs in this one than in many comedies at higher prices." *Star Theatre, Menard, Texas* "Here is a nice little comedy. These are O. K." *Star Theatre, Erskine, Minn.* "One of the best one-reel comedies I ever played." *Community Theatre, Benton City, Mo.*
	12 NEW GUMPS Samuel Van Ronkel Productions	With a great comedy cast in real life pictures—not a cartoon strip	From the famous newspaper cartoons by Sidney Smith. 2 reels each. 2 a month.	"I bill these ahead of the feature. Greatest drawing card today." *New Holland Theatre, New Holland, Ga.* "Real box-office comedies. I'm going to advertise them plenty." *Kirkwood Theatre, Kirkwood Mo.* "A positive knockout! Set audience into hysterical laughter." *Roanoke Theatre, Kansas City, Mo.* "Went over with a storm. Many stayed to see it a second time," *Opera House, Belle Plain, Kansas*
	52 MUSTANG WESTERNS	"Peewee" Holmes Jack Mower Fred Humes Ed. Cobb "Smiley" Corbett	Including the famous W. C. Tuttle magazine stories. All the rip-roaring action of feature westerns packed into 2 reels each. One every week.	"Patrons ask for them and that means business." *Olympic Theatre, Monessen, Pa.* "My patrons have always enjoyed them. My praise cannot be placed too highly." *Rialto Theatre, Stockton, Cal.* "The kids eat them up and my business on adults seems to be building up on the nights I run these Westerns." *Columbia Theatre, Cleveland, Ohio*

it's cooler inside

"'COHENS AND KELLYS' A REVELATION TO THE INDUSTRY. UNIVERSAL PRODUCT GREATEST ON MARKET THIS YEAR. WILL FIT ANY TOWN OR THEATRE."

says Exhibitor Herb Thacher
of Abilene, Kan.

A HARRY POLLARD Production
with
George Sidney, Charles Murray and
Vera Gordon

Presented by CARL LAEMMLE in association
with Faultless Pictures Corp.,
E. M. Ascher, Pres.

From the stage play, "Two Blocks Away," by
Aaron Hoffman

when you play-

UNIVERSAL-JEWEL

The Cohens and Kellys

This Amazing List of Successes Will Give You the Greatest Summer You Ever Had!

No. 480.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

NEVER in all my years in the picture business have I been so proud of any group of productions as I am of the Second White List.

Most of these have been released, and in every single case they have more than made good the promises I gave you.

They are without the shadow of a doubt the best list Universal ever made, and I honestly believe that, picture for picture, they have never been equalled by any company in its very best season.

The reports from the box offices of exhibitors who have had early runs on the Second White List are almost monotonous in their praise. Without exception they are simply great. Exhibitors have forgotten their customary reserve in such matters and have told the world that Universal has "got the world licked."

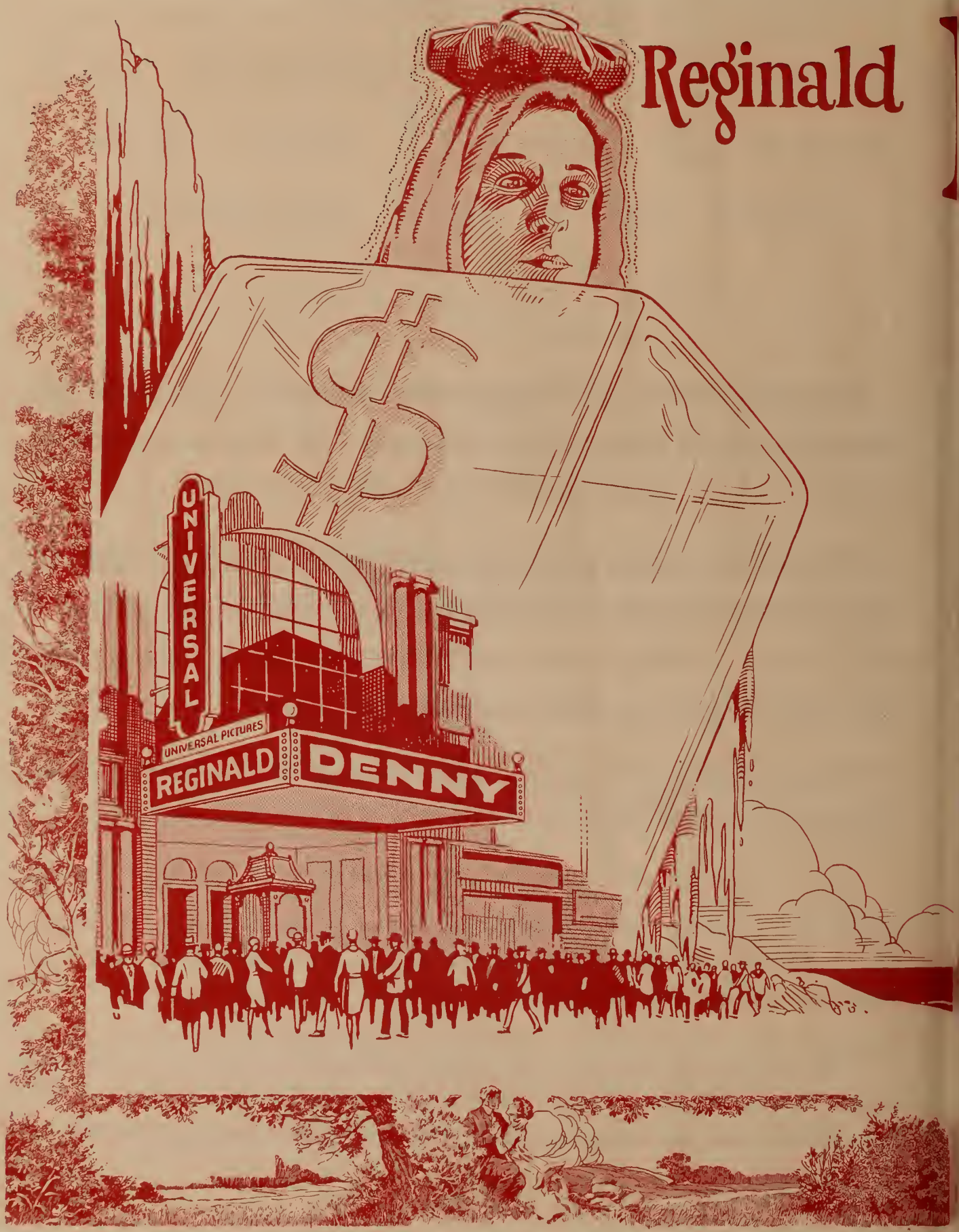
One big owner of theatres said to me, "Laemmle, on the strength of these pictures alone you ought to be able to sell the Universal product for years to come."

One of the critics who sees everybody's pictures said to me, "I keep hoping I will find a poor Universal-Jewel. I have been praising your stuff so regularly that the exhibitors will begin to think you own my paper."

Pictures which will call forth such comment must be worth having. If you have not booked them, you have been asleep at the switch.

There is not one excuse left for you to have a poor summer business. Exhibitors in every type and size of town and city have run these pictures and have deluged trade papers with reports telling of their unqualified success with them.

This means success for you—made to order and just as sure as Fate itself. Study this issue of the Universal Weekly. Make it "your booking bible" for the summer and then—let your competitor do the worrying!


Reginald
UNIVERSAL
UNIVERSAL PICTURES
REGINALD DENNY

Denny

Bombard your audiences this summer with Denny's refreshing hits and listen to the cold clink of cash roll into your box office!

"'CALIFORNIA Straight Ahead' sold out completely and many turned away."
—New Grand Theatre, Worthington, Minn.

"BUSINESS WITH 'California Straight Ahead' far above expectations."
—American Theatre, Salt Lake City, Utah.

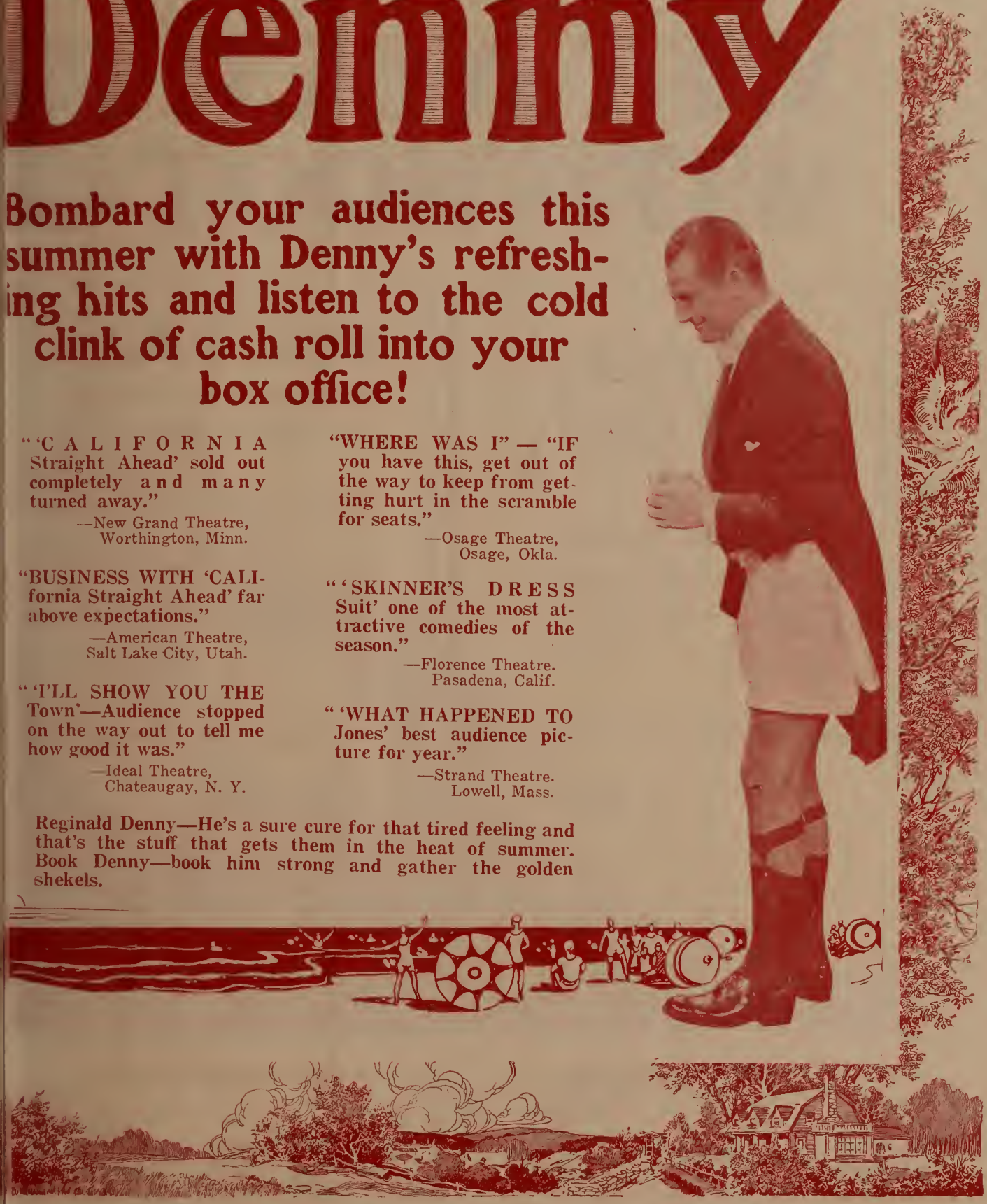
"'I'LL SHOW YOU THE Town'—Audience stopped on the way out to tell me how good it was."
—Ideal Theatre, Chateaugay, N. Y.

"WHERE WAS I" — "IF you have this, get out of the way to keep from getting hurt in the scramble for seats."
—Osage Theatre, Osage, Okla.

"'SKINNER'S DRESS Suit' one of the most attractive comedies of the season."
—Florence Theatre. Pasadena, Calif.

"'WHAT HAPPENED TO Jones' best audience picture for year."
—Strand Theatre. Lowell, Mass.

Reginald Denny—He's a sure cure for that tired feeling and that's the stuff that gets them in the heat of summer. Book Denny—book him strong and gather the golden shekels.



WET YOUR PR
WITH HOOT G

Hoot Gibson "Profit Punch"

Serve 'em what they cry for with

"The Calgary Stampede"

"BROKE ALL HOUSE RECORDS against a new show with free admissions."

—Princess Theatre,
Olney, Texas.

"Dollar Delight"

for hot weather money served up by

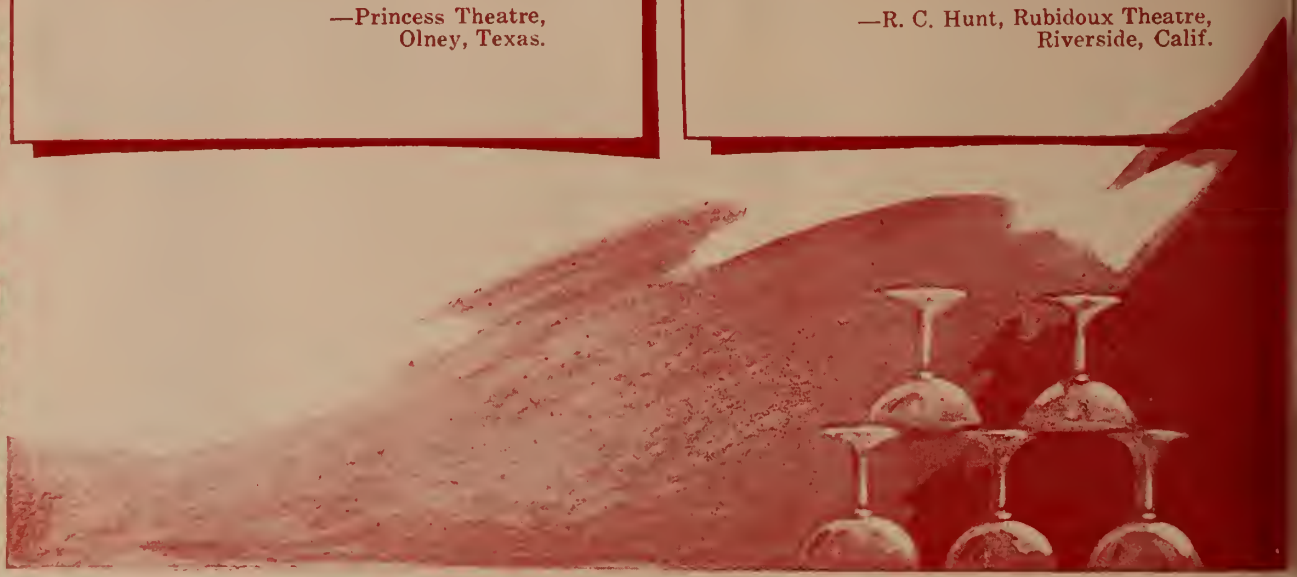
Hoot Gibson

in

"Chip of the Flying U"

"OPENED TO THE GREATEST BUSIness in the history of the Rubidoux. Turned people away five shows straight. The finest picture he has ever made."

—R. C. Hunt, Rubidoux Theatre,
Riverside, Calif.



OFIT PALATE
BSON SMASHES!

EVERY HOOT GIBSON SPELLS
summer success for exhibitors
everywhere.

Book'em now
for a clean-up!

Hoot Gibson
"Cash Cocktail"

Nothing but velvet profits! Action in every foot of—

"The
Arizona Sweepstakes"

"ANOTHER GOOD HOOT GIBSON picture. All good! Big business!"

—Ogden Theatre,
Ogden, Utah.

The UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK EDITOR
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THE GOOD OLD SUMMER TIME

"Make Your Plans Now to Make This the Biggest Summer You Ever Had" —CARL LAEMMLE

NOW is none too soon to think about the good old summer time, not because you want to take a vacation then but because you don't want the house and the business to take a vacation.

And summer business won't take any vacation if you take the proper precautions to keep it with you. As the Universal Weekly has often pointed out, the summer bugaboo is more a mental disease than anything else. It isn't the summer that has licked most exhibitors—they have done it themselves. They surrendered to the summer bugaboo before the bugaboo ever bit them. Don't you be one of those faint-hearted and unprepared exhibitors. If your business has always been good in the summer, then you are not one of these faint-hearted exhibitors and it isn't necessary for you to read the rest of this editorial. If your business has not been good in the summer heretofore, please continue reading this story, because we feel very keenly our duty to help exhibitors to make this summer particularly a good business summer. Then read the rest of this Universal Weekly from cover to cover.

It is full of suggestions for your guidance. There are articles here by men whose business it is to foresee conditions and to provide ways and means to take advantage of favorable conditions and to forestall unfavorable ones; there are stories by men whose business it is to influence through advertising, exploitation and publicity. These articles have been written for the purpose of helping YOU.

Then, too, we have included in this number of the Universal Weekly a splendid lineup of pictures as suggestions more particularly for summer business. Some of them are novelties, some of them have a particular application to the summer, and some are just darn good sure-fire box-office bets which will make money any time of year and which are guaranteed to draw in the summer just as certainly as they are in the winter.

To make the summer of 1926 a success, the exhibitor should start immediately. May is the time to think about August. Make your plans now. Be certain of booking the pictures which are going to give you the biggest kick for the summer time. Look over the list of suggested programs in this Weekly. Then see your nearest Universal exchange manager and make definite arrangements with him right away. Look over Jack Savage's suggestions for color decoration of your theatre to give it the greatest opportunity to convince people that the inside of your theatre is a cool, restful and enjoyable place. Look over Joe Weil's suggestions for summer exploitation. Read Mr. Flader's story on the methods of making the summer theatre a cool and inviting place to be. But most of all, make up your mind that this summer is going to be a darn good summer for you. Once you have done this, once you have set your hand to the plow, keep a stiff upper lip and don't turn back or falter. The summer is like your life—it is what you make it. Make it a good one!

Reginald Denny in "Rolling Home," with Marian Nixon.

The town hero returns.

His bluff is called.

How To Increase Summer Business

By F. A. FLADER, Theatre Department, Universal Pictures Corp.

As soon as summer arrives and the thermometer starts mounting upward, we all know that people do not feel like going to theatres. They look for out-door entertainment. Their cars are greased and oiled and they go out with their families to cool off.

Extraordinary efforts are necessary on the part of an exhibitor to entice people into his theatre. Many exhibitors seem to take less precaution in the summertime than during the fall and winter. That is just like the man who puts on his weakest picture on Saturday night being under the impression that he will get the crowds anyway, and thereby get rid of a poor picture which on other days would not draw.

Comedy features should predominate in the summer surrounded by a light program of popular music. Heavy, boresome entertainment is like a heavy diet in the hot months; it is a thing to be avoided.

The appearance and general atmosphere of a theatre has much to do with the success of the summer business. The marquee, box office and lobby should be dressed up with ferns and flowers. The marquee should be painted a medium or dark green and a wintery-looking cut-out giving the degrees cooler inside the theatre as compared with the heat outside is a good effect on the marquee.

The cashier, doormen and ushers should be dressed in light uniforms, and should not stand around the theatre complaining of the heat and fanning themselves. Very often I have found a manager of a theatre standing in front of his house, cooling off. You can very easily perceive the reaction this would have upon the public.

The lights in the lobby should be of a soothing color; red should be avoided throughout the entire house; in fact, it should be avoided at all times because the color is depressing. A fountain dressed up with flowers, ferns, goldfish, etc., tends to further emphasize the feeling of coolness.

All the fans in the theatre should be working as noiselessly as possible. The backs of the seats should be covered with material of a light color. The musicians in the orchestra pit should not appear in black tuxedos but have light linen coats. I reiterate, heavy overtures should be avoided. Scenic effects of snow and the open spaces can be used to good advantage.

The same atmosphere should be carried through in newspaper advertising. Snappy lines and snappy cuts should be used. Heavy dramatic stuff must be avoided as much as possible. The ads can be surrounded by icicles or a wintry-looking border.

In other words, everything should be done in the summer to create an atmosphere that will invite people into the theatre instead of sending them away.

Suggested Summer Program

Feature—"The Cohens and Kellys"—8 reels.

Comedy—"Buster's Skyrocket" — 2 reels

Novelty Thriller—"Menace of the Alps"—1 reel

News — International Newsreel — 1 reel

"His People" on Mae Tinee's List

EACH month Mae Tinee, the Chicago Tribune's famous motion picture critic, selects the six photoplays of the previous month which she considers the best. Her February list contained "His People" of which she wrote:

" 'HIS PEOPLE' was a production much on the order of 'Humoresque.' New York ghetto locale with the story woven around a family of Russian Jews and the well known foreign actor Rudolph Schildkraut playing a sort of male version to the mother stuff that Mary Carr does so effectively in the weepy mother pictures. I said of 'His People': 'It has been directed with sympathy and understanding. Because the story contains many situations that are obvious—because there is undoubtedly a lot of good old hokum in it—the production might easily have become soppy and ordinary. On the contrary, because of the way it has been handled, it is a dignified and delightful photoplay that can be pretty nearly guaranteed to please every body.

" 'It is intensely human and the "atmosphere" of New York's East Side has been caught and surely and effectively portrayed.' "

Parking Space Essential To Theatre's Success

A SUGGESTION that comes from Marks Brothers Theatres, Inc., Chicago, seems particularly appropriate for summer. They say:

"When building a theatre, consider auto parking space or your creditors will get you if you don't watch out."

During the hot weather everyone who owns a car uses it, and not only will the theatre with parking space secure the patronage of families who drive to the movies, but it will also attract the "drop-in" business of automobile parties tired of driving who wish to stop at a theatre for an hour or two.

Figures obtained through an investigation of weeks made by the Marks staff revealed the fact that thousands of dollars are lost monthly to houses without adequate parking space. Now each of the four Marks theatres under construction and the sites of other playhouses projected by them, is protected by the leasing of vacant property for parking. The Granada Theatre, which will be the first to open, is on Sheridan Road, a boulevard under regulations of a strict special park commission. Across from the Granada are three vacant acres obtained by the Marks Brothers. Even at their immense valuation, the lessors forsee a profit to the theatre and from the nominal parking fee.

Sacrifices Moustache For "Rolling Home" Role

FOR the first time in his screen career, Ben Hendricks, Jr., appears without his waxed mustache in "Rolling Home," the stage success which William Seiter has recently completed at Universal City with Reginald Denny as the star.

Hendricks, who has played in Denny's last two pictures, has the role of a chauffeur and an old army buddy of the star's and Seiter decided it would not be quite the thing for a chauffeur to wear a neatly pointed Kerry mustache.

Others in the cast are Marian Nixon, E. J. Ratcliffe, George Nicholls, Margaret Seddon, and George Marion.

There is no one who can beat Norman Kerry at this sort of thing. Here he is with Greta Nissen in "The Love Thief," his last picture on the Second White List.

From Photoplay Magazine

THE COHENS AND KELLYS—Universal

SEE this by all means. If the movie-going public of New York City is any criterion as to the comedy value a picture, then this will be a wow throughout the entire country. They went wild over it—and how they howled and screeched! The plot is filled with all the old hokum about the Jews and the Irish but, nevertheless, it brings out the loud guffaws—even from the blasé.

Brickbats and Bouquets

Well, We Praised It First!

Los Angeles, Calif.

Not being exactly an ardent motion picture fan, I am perhaps unqualified to express my ideas on a picture. But upon witnessing "His People" I was literally stunned by the realism of the production. Never have I enjoyed a picture quite so much as I did "His People." The cast was excellent, especially the work of George Lewis, and I wish to throw a large bouquet directly at him. The picture was far more interesting and enjoyable than I could have imagined and I was so impressed by it that I just couldn't resist sitting down and jotting off my ideas. If more pictures like "His People" were produced and less sex pictures, it would be a considerable boost for "Greater Pictures."

JOSHUA HAMMOND, JR.

"His People," Again

Los Angeles, Calif.

The director of "His People" is to be congratulated on his clever handling of a story rich in human interest and heart throbs.

The whole thing could have so easily been overdrawn, but it was all so sane and real, one could imagine oneself in the lower East side of New York.

Just a simple tale of Jewish parents with two sons.

Please give us more stories of this sort free from sex suggestion, just natural everyday people who live and let live.

Rudolph Schildkraut gave a performance that seemed perfect. Everyone in the audience understood the heartaches of Mama Cominsky. What more can be said of real art?

LEOTA HOLDEN.

The letters above, written voluntarily to *Photoplay*, are one more proof of the tremendous appeal of this picture.

UNIVERSAL PRESENTATIONS

Special Summer Presentations

Devised by

JACK SAVAGE

THE accompanying settings were devised especially for summer shows, to be used indefinitely with any type of picture. They are made expressly for the purpose of creating a cool, quiet and refreshing atmosphere.

Scene 1: The sea-scape is a moonlight scene painted on a drop to fit in a panel of a size most suitable for your stage. Moon-box, reflections projected on the waters, intermittent flashes alternating red and white lights in the lighthouse with a few small lights to present flickering stars. Painted profile motorboat in white or other light tones. This can be used as a song or instrumental number. Or characters can make their stage entrance by having the boat come in on rollers to dock at the pier. Practical lights on boat and flagpole. Flag is made active by concealed electric fan.

Scene 2: Consists of a simple but decorative profile representing a snow bank, and a scrim or net drop with appliqued icicles. These can be cut out of white oil cloth or silver metallic cloth for a more sparkling finish. The scene is contrasted against a black or blue drop which is spotted with flickering lights for stars. Any specialty act can be used. However, the costumes must conform with the wintry effect of the set.

Music suggested by Dr. Edward Kilenyi, conductor of Colony Theatre, New York, orchestra.

Scene 1: "Bells by the Sea," by Solman, song, published by Fox.

"Waiting for the Moon," by Irving Berlin, song.

"By the Lake," by Arthur Lang, semi-classical jazz pub- (*Continued on Page* 35)

COLORS THAT KEEP YOU COOL

By JACK SAVAGE, Presentation Artist, Universal Pictures Corp.

COLOR as a means of expressing or communicating one's feelings or thoughts with its known and unknow psychological tendencies, plays an important part upon the human emotions. In itself as pure and exquisite a pleasure as music, color, with its powers to attract attention, to stimulate emotion, to cheer and animate, or quiet and subdue, can be made to create and build up a suitable atmosphere for any situation.

Each color has a symbolic meaning, exerting its own particular influence upon us, different from the influence of other colors. The human emotions react and respond to this influence. Some people are more sensitive to color than others. However all are susceptible to its subtle powers.

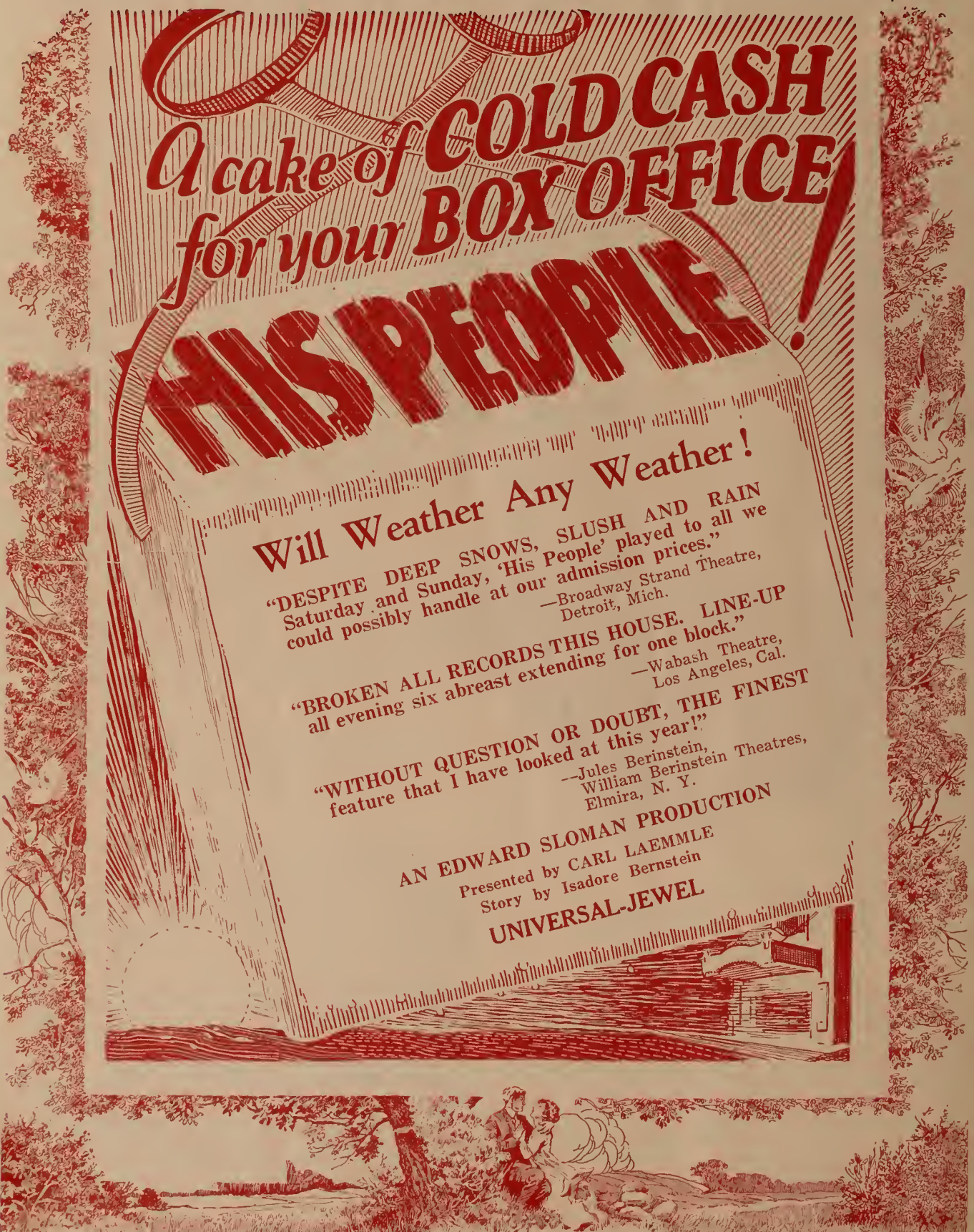
The theatre must be beautiful as well as entertaining. It must be inviting, restful and cool. By making it the most suitable place to be in during the hot summer day, you are immediately insured against the usual summer slump.

A mere outlay of expense is not sufficient, Well chosen colors and decorations in structural harmony with the lines of the theatre, lighting which is soft, cool and void of any discordant and irritating color combinations, will create the desired atmosphere. There are certain laws passed on to us which govern the various symbols, combinations and relationships of color.

For those who may not have a working knowledge of color the following brief outline of the fundamental principles applied to the theory of color may convey this thought more clearly.

There are three primary colors: yellow, red and blue, which are the basis for all other color tones that can be produced by mixture. There are three secondary colors; orange, green and violet which are produced by mixing equal parts of any two of the primaries as follows: yellow and red produce orange; yellow and blue, produce green, red and blue produce violet.

Complementary colors are (*Continued on Page* 35)


A cake of COLD CASH
for your BOX OFFICE
HIS PEOPLE!
Will Weather Any Weather!
"DESPITE DEEP SNOWS, SLUSH AND RAIN Saturday and Sunday, 'His People' played to all we could possibly handle at our admission prices."
—Broadway Strand Theatre, Detroit, Mich.
"BROKEN ALL RECORDS THIS HOUSE. LINE-UP all evening six abreast extending for one block."
—Wabash Theatre, Los Angeles, Cal.
"WITHOUT QUESTION OR DOUBT, THE FINEST feature that I have looked at this year!"
—Jules Berinstein, William Berinstein Theatres, Elmira, N. Y.
AN EDWARD SLOMAN PRODUCTION
Presented by CARL LAEMMLE
Story by Isadore Bernstein
UNIVERSAL-JEWEL

It's Always Cooler At Your Theatre!

Drive That Message Across and There Won't Be Any Summer "Slump."

By JOE WEIL, Director of Exploitation, Universal Pictures Corp.

WHEN there's not a breath of air stirring—when the tar is melting on the pavements — when the sun is making a regular furnace of the streets—when collars are wilted—when the whole town is wondering where to go to keep cool—that's the time you want them to think of your theatre. That's the time you want them to remember that at the movies the lights are dim and blue and cold,—breezes sweeping across the comfortable slip-covered seats,—that there one can relax, forget that there's such a thing as a heat wave, and spend the time enjoying some real good screen entertainment!

Going to the theatre or staying away from it is a matter governed by psychology. If you run your business right you are not going to wait for a heat wave to come along and knock your receipts into a cocked hat before you decide to do something to keep the box-office working.

This little article is not written for the benefit of the up-to-the-minute showman. Nor is it written for the big-time first run houses with their great cooling systems. The "live-wire" knows all about what is to follow—knows it from experience and has put his experience to good use in holding up his summer gross.

This is written for the fellow in the smaller city who lets things slide—sits back without fighting while the summer drives in on him and then suddenly wakes up when his business has slumped to nothing. He then scurries around to get it back to normal. That is too late a time to save the business. The hot spell might as well last all summer because the damage has been done! His patrons have come and wilted through two hours of misery.

True, the electric fans were in storage in the cellar but that didn't help things much. While they fretted and fumed Mr. Exhibitor was telephoning the electrician to put the fans up "to-morrow." But tomorrow was too late! His audience walked out on him that night and resolved not to go to another picture show until the summer was over. He had taught them to think of a motion picture theatre as a hot, stuffy place — the last place to go on a summer night.

The *live-wire* showman works differently. In March he is already checking up on his summer plans. He is working on his cooling system. He has planned his special "arctic" signs and house decorations. He is putting his fans in tip-top shape. He is planning his entire summer advertising and publicity campaign to get over the "coolest place in town" idea.

Cardboard fans are a practical means of advertising your next week's show during the hot days. This one, used by the Strand, New York, was of cool green stock printed in black, and employing a stock cut.

He opens his campaign in May before the summer has a chance to do any harm. He is prepared for the first warm break. The result is that when the hot weather DOES come he has convinced his patrons that his theatre will always be cool and comfortable. The hotter it gets the more the people remember that the movies invite them to a comfortable entertaining, cool afternoon or evening.

His business drops off a little. That is only natural when one remembers that a goodly number of the population is away for the summer. But the drop cannot be considered a "slump." Considering everything, his business for the summer is very favorable and profitable. *He has taken the necessary precaution of showing GOOD pictures during the summer to insure satisfaction to his loyal patrons. If they stand by in the bad period—are they not worth the best you can give them? Mr. Live Wire believes they are—and to be sure that they GET the best, he carefully selects and DATES the pictures he will run in June, July and August.*

Some exhibitors will sit back and not lift a finger to avoid the "slump." The Live-wire will carefully check over the many things he can do to help keep going.

Here are a few of the summer aids:

Lights: Marquee, lobby and theatre lights in cool blues, greens and whites.

Signs: Wherever signs are used the ice borders should be prominent.

Ads: Newspapers should carry ice-bordered ads drawing attention to the cooling system of the theatre. Special emphasis should be laid on the specially selected programs for the summer. Teaser ads can be spotted through the paper with the line—"It's cool and comfortable at the Colony!"

Marquee and Lobby: At slight cost trellis work can be constructed under marquee roof and about doors and in lobby. Imitation foliage will add to the cool effect. A few real plants can be spotted around.

Fountain: A fountain adds to the cool effect in the lobby. The sound of the trickling water helps.

Trick Wind Box: A blast of air is always a good way to tell them it's cool inside. Construct a 3-sheet box with a hidden fan. Streamers of paper or ribbons can be attached to an opening behind which the fan is placed. The steady breeze will help bring in stray quarters if the sign on the box reads: "Nice and cool inside!" A fake chimney can make it appear as if the blast is coming from the theatre. If you have an up--to-date cooling system you can rig up a connection with a thermometer actually showing the temperature inside. On either side of the blow box have water leads running over prop ice to add to the effect.

Napkins: Give paper napkins carrying your ad free to all the soda fountains and restaurants in town.

Mosquitos: If you have an outdoor show and the

(*Continued on Page 35*)

They'll Forget the Weather Watching Denny

Feature—"What Happened to Jones"—7 reels

Mustang—"Quick on the Draw"—2 reels

Comedy—"Perfect Lie" (Neely Edwards)—1 reel

Serial—"The Radio Detective"—2 reels

The Great National Mop Up

STILL ALARM!

An EDWARD LAEMMLE Production with Helene Chadwick and William Russell
UNIVERSAL JEWEL

"WAY AHEAD OF ANYTHING YET SCREENED in the fire fighting line. Should get money in any house large or small." *M. P. News*

"OF ALL THE MELODRAMAS OF FIRES AND fire-fighters 'The Still Alarm' is the best." *Harrison's Reports*

"HAS BOX-OFFICE PULLING POWER. WILL thrill and satisfy everybody." *Film Daily*

Sweep Out Old Records! Make Room for New!

Playing opposite Hoot Gibson in "The Phantom Bullet" is pretty Eileen Percy

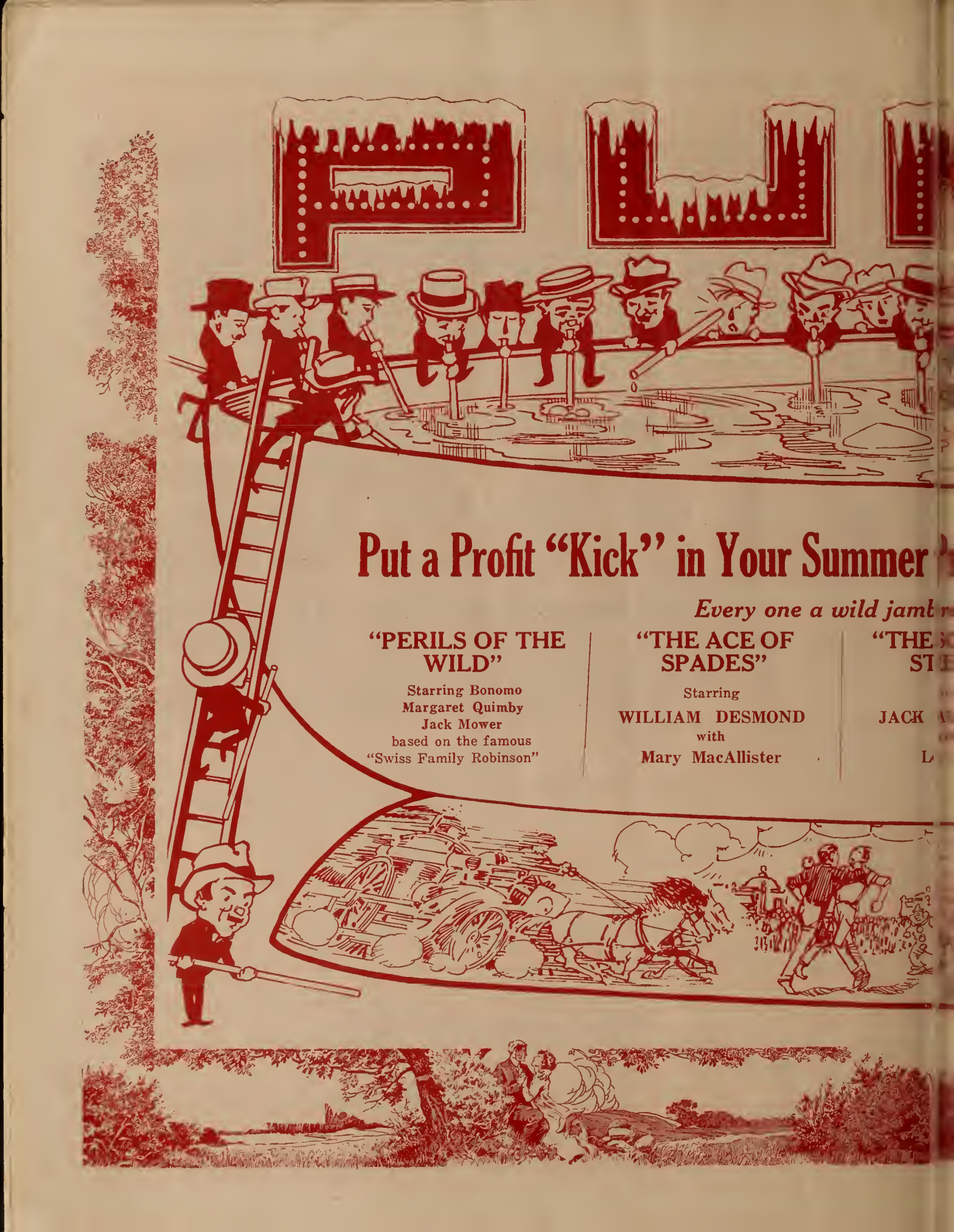
A Few Selected Jewels For Summer Showing

PICTURES THAT HAVE PROVED BIG MONEY-MAKERS EVERYWHERE

"Skinner's Dress Suit" - - - - - - - - - - - - - Reginald Denny
"The Teaser" - - - - - - - - - Laura La Plante and Pat O'Malley
"The Goose Woman" - - - - - - - - - - - - - - - - -
Jack Pickford, Louise Dresser and Constance Bennett
"Where Was I?" - - - - - - - - - - - - - - - - Reginald Denny
"The Cohens and Kellys" - - - - - - - - - - - - - - - -
George Sidney, Charlie Murray and Vera Gordon
"What Happened to Jones" - - - - - - - - - - - Reginald Denny
"The Still Alarm" - - - - - - William Russell and Helene Chadwick
"His People" - Joseph Schildkraut, Blanche Mehaffey and George Lewis
"Sporting Life" - - - - - - - - - - - Bert Lytell and Marian Nixon
"Chip of the Flying U" - - - - - - - - - - - - - - Hoot Gibson
"Rolling Home" - - - - - - - - - - - - - - - - Reginald Denny
"Outside the Law" - - - - - - - - Lon Chaney and Priscilla Dean
"The Calgary Stampede" - - - - - - - - - - - - - - Hoot Gibson
"The Phantom Bullet" - - - - - - - - - - - - - - - Hoot Gibson

Also these specials

"The Phantom of the Opera" - - - - - - - - - - - - - - - -
Lon Chaney, Norman Kerry, and Mary Philbin
"The Hunchback of Notre Dame" - - - - - - - - - - - - - -
Lon Chaney, Patsy Ruth Miller, and Norman Kerry



Put a Profit "Kick" in Your Summer

Every one a wild jamb

"PERILS OF THE WILD"

Starring Bonomo
Margaret Quimby
Jack Mower
based on the famous
"Swiss Family Robinson"

"THE ACE OF SPADES"

Starring
WILLIAM DESMOND
with
Mary MacAllister

"THE S
ST

JACK

L

ogram with Universal's Lucky Six Adventure Serials

of thrills and action built for the box office

ARLET
K"

HERTY

dd

"THE WINKING IDOL"

Starring

WILLIAM DESMOND

and

EILEEN SEDGWICK

"STRINGS OF STEEL"

Starring

WILLIAM DESMOND

and

EILEEN SEDGWICK

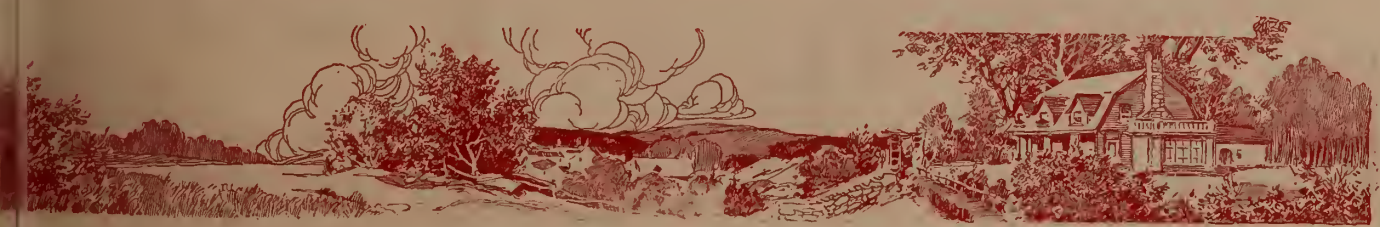
"THE RADIO DETECTIVE"

Starring

JACK DAUGHERTY

Margaret Quimby
Jack Mower

Arthur B. Reeves' great radio story with the Boy Scout tie-up



FOR YOUR SUM

"Your serials sure breaking

"'THE ACE OF SPADES' OKAY. Drawing Western fans. Good house and that's the main thing."
—Strand Theatre, Elizabethtown, Ind.

"'THE WINKING IDOL' FULL OF action and daring stunts. Live wire serial. Should please any audience."
—Motion Pictures Today.

"IT'S A KNOCKOUT! IF PEOPLE don't come back to the next episode of 'The Scarlet Streak' then they won't come back for anything!"
—Cozy Theatre, Strawn, Texas.

"SINCE STARTING YOUR SERIALS, my receipts have doubled on Wednesday nights."
—Town Hall Theatre, Allegany, N. Y.

Get These Summer Profits With UNIVERSAL'S "LUCKY

MER PROGRAM

ır box office Records!"

—Louis De Luca, Lansing Theatre, Lansing, Ohio.

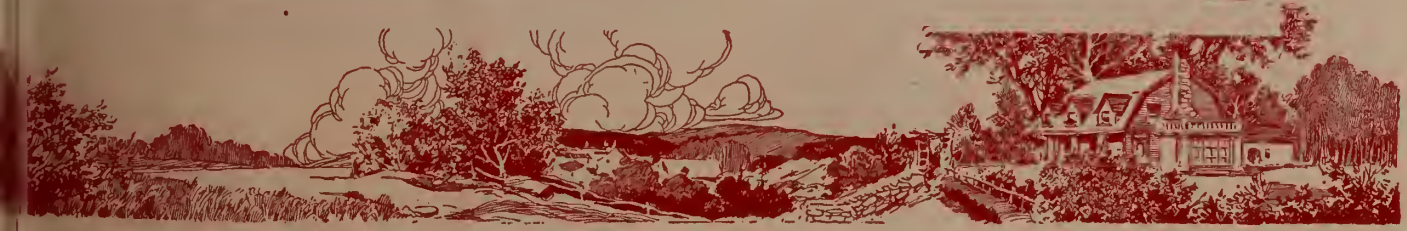
'HE SCARLET STREAK' HAS oven to be one of the best we have yet played. Business has increased enty per cent."
—Liberty Theatre, Darlington, S. C.

'HE RADIO DETECTIVE' BIG. ceedingly fine serial. Should prove awing card."
—Exhibitors Trade Review.

"'PERILS OF THE WILD' full of thrills and is holding up great."
—Monticello Opera House, Monticello, Ind.

"'STRINGS OF STEEL' A whale of an attraction. One of the very best Universal ever made."
—M. P. World.

DVENTURE SERIALS



Exploitation Will Rout Summer Slump

IF ever exploitation is needed, it is in the summertime when outdoor entertainment is apt to appear more attractive than the theatre. But if curiosity is sufficiently aroused through ballyhoos, billing, advertising and special stunts there should be no fear of old man Summer Slump.

Abe Kraft, of the Lyceum Theatre, Findlay, Ohio, designed this front for "The Arizona Sweepstakes." Two lights with reflectors illuminated the centerpiece

WHEN Reginald Denny in "What Happened to Jones" played the Hyland Theatre in Homewood, Pa., a suburb of Pittsburgh, Lon B. Ramsdell, Universal exploiteer, hurried out to put on a campaign. Through the cooperation of the police he was permitted to deposit on one of the main streets an automobile wreck with cards reading: " 'What Happened to Jones' when he ignored the traffic rules. See what this wreck did to the Jones's at the Hyland, April——"

On another street he placed a load of barrels with banners bearing the legend: "There's a barrel of laughs in 'What Happened to Jones' at the Hyland."

In the window of a real estate office a card announced: "Goodness knows, nothing would have happened to Jones had he owned one of our homes. As he did not, see 'What Happened to Jones' at the Hyland Theatre."

Each of these stunts is well adapted to summer use.

Short subject nights are proving popular in many houses. This is the way Ben Knoch, manager of the Empire Theatre, Waxahachie, Texas, advertises his.

Manager Frank Quinlan of the Rialto Theatre, Waterbury, Conn., dug up this steamer of 1883 for his showing of "The Still Alarm" Mr. Quinlan say: "This is the greatest fire picture I have ever had the pleasure of presenting at my theatre. My opening night, Sunday, gave me $100 more gross than any other Sunday night and the entire run has brought in tremendous business."

THE Mack truck ballyhoo for "Skinner's Dress Suit," pictured below, was put on the streets of San Francisco as a result of a triple tie-up between the truck company, the Granada Theatre and the Zenith Radio Company. On Sunday, when a crowd in excess of 30,000 was gathered at a nearby beach, the truck was sent there and attracted as much attention with its powerful radio set and its driver in evening clothes as it had in town. When planning street ballyhoos this summer it would be well to remember the beaches.

A huge Mack truck driven by a man in evening clothes was sent out on the street in San Francisco in a triple tie-up between the Granada Theatre, showing "Skinner's Dress Suit," the Zenith Radio Company and the truck company. A double loud speaker outfit, carried on the truck, could be heard even above the din of Market Street

A Landslide of Summer Profits!

"THIS SERIES WILL BE A LANDSLIDE FOR the box-office."
—Larchmont Theatre,
Los Angeles, Calif.

"THE LAST WORD IN GOOD, clean, original comedies and we want first run on all that follow."
—Idlehour Theatre,
West Chester, Pa.

"CONSIDER BUSTER BROWNS finest two-reelers on the market."
—Alhambra Theatre,
Milwaukee, Wis.

Presented by
STERN BROS.

Released through
UNIVERSAL

12 Two-Reel
Comedies.

Just the Thing for Summer Crowds!

A brisk, breezy racing picture for the dog days, with a million-to-one odds for prize profits.

A Big Picture of Society and the Outdoors!

Smart! Scintillating! Snappy!

SPORTING LIFE

"CLEAN AND INTEResting from start to finish. Give us more like this!"

—Lyric Theatre, Melvin, Ia.

"WENT OVER WITH a bang! A real winner!"

—Florence Theatre, Pasadena, Cal.

The Great Melodramatic Spectacle
featuring

BERT LYTELL
PAULETTE DUVAL
MARIAN NIXON

A MAURICE TOURNEUR PRODUCTION

UNIVERSAL JEWEL

How I *Played the Picture—*

"Lorraine of the Lions"

By HAROLD J. LYON, Organist, Legion Theatre, Marshalltown, Iowa

Reprinted from Exhibitors Herald

MUCH has been written and said about the art of proper musical interpretation of the silent drama and of course ideas and style of playing differ in every theatre and at every console.

Fitting music to motion pictures requires not so much a sense of picture values as a knowledge of human nature. One must know how to create a mood which will get the most value out of a given picture. The better the organist can appeal with music to the particular emotion of a scene being projected, the better the public will like it. Music that the audience understands is the kind we must make our appeal with.

A short time ago Norman Kerry appeared at the Legion Theatre in the picture, "Lorraine of the Lions," the tremendous dramatic spectacular novelty. As many other organists do, I received the cue sheet and prepared the organ accompaniment or rather the "skeleton" to the accompaniment from the said cue sheet. On playing the picture for the first time I found that I differed extremely from the writer and so changed to the following method of pulling laughs, raising hair, and making my audiences feel the emotions portrayed by the characters.

* * *

In this picture thrills and unusual situations tumble over themselves and blend with beautiful love scenes in tropical settings offering the organist ample opportunity for a good variety of music, short improvisions, tricks, and use of percussion instruments.

The picture opens with a ship returning from Europe with a circus aboard as well as young Mr. Livingston with his wife—an animal trainer—and his little daughter Lorraine, said to have an uncanny control over wild animals and to be the youngest animal trainer in the world. "Prelude to Romance of Seven Seas" fits as an excellent opening, with a few tympani rolls at intervals to imitate the roar of the ocean. As Livingston reads the telegram from his father change to the beautiful "Rocked In the Cradle of the Deep" with sad and pleading feeling emphasized. The scene in which Lorraine is playing with her animals offers a change to a lighter nature of music and what could be better than our old "Teddy Bears' Picnic."

* * *

The title, "The South Seas Greatest Menace—the Typhoon" is cue sufficient for McDowell's "Scotch Poem." Loud tympani rolls and cymbal crashes are in accordance with the scene and help to make your audience feel the awful truth which is about to be realized. Work up to a climax and as the ship hits the derelict get a good descriptive crash out of your instrument. If the organ is too small to support a big crashing climax, then use pianissimo playing, with many examples of melody over soft strings, as the background and come up to forte and fortissimo only rarely; scale your dynamics so that no matter how large or small, your organ still gives contrast. Rolls on tympani with full dramatic chords improvised as the awful truth is realized and as the ship sinks play "Nearer My God To Thee" very forte with arpeggios then fade to an echo as the ship finally disappears under the water.

On the appearance of the title, "In San Francisco——" play Bendel's "Song Without Words." Continue this number with a decided change in registration as Lorraine and animals are shown on island. When cannibals appear play "Savage Dance" by Berge.

The flashback to the grandfather looking at picture of Lorraine is cue for the song, 'Oh How I Miss You Tonight," with pianissimo playing, an example of the millions of scenes where reality must not be striven for and where we must have only an echo as from a far distant story. Let the music speak to the memory and not to the ear. This prepares the audience for the pathetic telegram about to be received. After reading the telegram the grandfather imagines Lorraine to be coming down the hall stairs calling to him, "Grandaddy, I need you."

* * *

Back again to the jungle and this time repeat "Teddy Bears' Picnic" and put in a few bird calls and a little monkey talk as Lorraine and Bimi are enjoying themselves with bananas and other eatables afforded by the island. Effects, imitations, points of emphasis, should generally be brought in against an underlying background of music. It is surprising how much a good musician can play with one hand and the pedals, leaving the other hand free for cueing in.

The continuity changes to twelve years later in an oriental scene where the grandfather is still seeking the interpretation of the strange visitation of Lorraine. Play the "Song of India" in fox-trot rhythm. As the grandfather returns to the car in which Hartley, his nephew, the only living heir to his fortune, besides Lorraine, and his lawyer are waiting, continue this number for the introduction of our hero, Don Mackay. As Don starts to leave the corner catch at the precise moment a blast on your auto horn together with one heavy dramatic chord. This prepares the audience for the following scene of Don laying by the side of grandfather Livingston's car.

How often have you heard an organist, after the cue

(*Continued on Page* 34)

How's This for a Hot Night?

Feature—"Chip of the Flying U" (Hoot Gibson)—7 reels

Comedy—"California Here We Come" (Gumps)—2 reels

Comedy—"The Phoney Express" (Puffy)—1 reel

News — International Newsreel — 1 reel

Your Two Big SUMMER

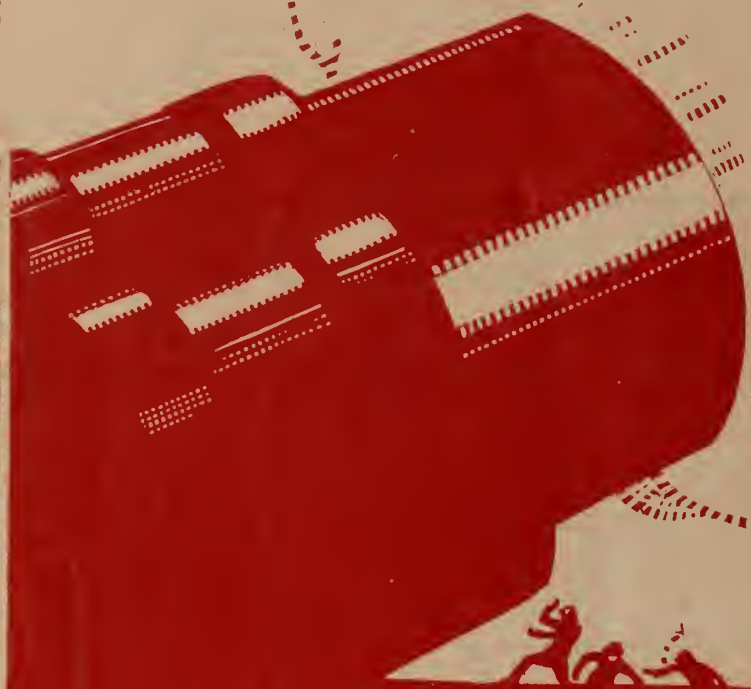
Wherever they play regardless they're packing 'em in fo

"MOST SATISFACTORY engagement in history of theatre."
Lexington Theatre, Cleveland, Ohio.

"EVERYONE PRAISES THE PICture most highly. Never before in 15 years experience have there been such crowds."
Capital Theatre, Dallas, Texas.

"PATRONS MOST ENTHUSIASTIC in their praise. Showed most profitable results of all pictures played on Ascher Circuit."
Ascher Brothers, Chicago, Ill.

"BUSINESS SUPRISINGLY GOOD. Appeals to all classes. Third run—capacity!"
Pershing Theatre, Kansas City, Mo.



The HUNCHBACK of NOTRE DAME

UNIVERSAL SUPER PRODUCTIONS

gest Guns — or WINTER!

of season, climate or weather New Box Office Records

"OPENED TO ALL WE could take. Unqualified success. Longest run ever given any film in this city."
Majestic Theatre, Hornell, N. Y.

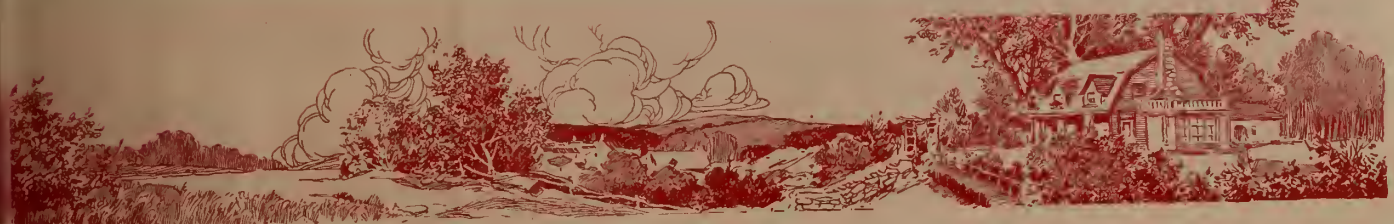
"DREW PEOPLE DESPITE Christmas week. Yours for more productions like the "Phantom.'"
Bellflower Theatre, Bellflower, N. Y.

"GROSS VERY GRATIFYING ON seventh run. Patrons loud in their praise."
Western Amusement Co., Des Moines, Ia.

"'PHANTOM' OPENS TO PHENOMENAL business. Press and public acclaim it one of greatest of all time."
Embassy Theatre, Baltimore, Md.

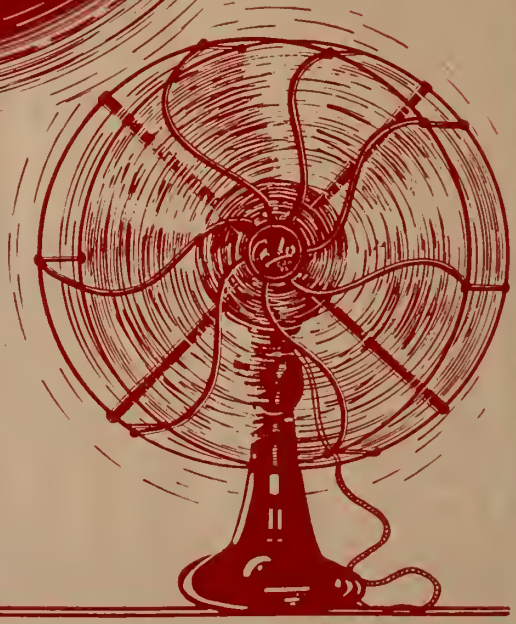
The PHANTOM OF THE OPERA

Presented by CARL LAEMMLE



BROKE BUFFALO HOUSE RECORD!

OUTSIDE THE LAW



Phenomenal Record Breaking Repeater!

All set for a summer clean-up with new paper, new titles, new dollar-getting paper and accessories. Played at Olympic Theatre, Buffalo, N. Y. to largest Sunday business in years. Broke all house records at The Cameo Pittsburgh. Get this one for your summer business — IT'S THE COOLEST CASH GATHERER YOU EVER PLAYED!

Starring Priscilla Dean
supported by Lon Chaney
A Tod Browning Production

The "Cohens and Kellys" song has caught on like wild-fire. When you play "The Cohens and Kellys," be sure to arrange a tie-up with your music dealer.

Washing Machine, Tied With Picture, Gives Good Space

REGINALD DENNY, true to form, set all of Pittsburgh's Fifth Avenue laughing when his latest Universal vehicle, "What Happened to Jones," played the Million Dollar Grand. Jenkins Arcade, the goal of every exploitation man, gave its best window to an advertisement of this picture through a tie-up with the Gainaday Washing Machine. A large sign across the window read:

" 'What Happened to Jones'—when the Gainaday arrived."

Down the side, dividing the window space with a model of the machine was another sign:

"Mrs. Jones was weary and sad until the Gainaday came into the house. Now she is gay and carefree and going to the theatre and every day she Gainsaday—See 'What Happened to Jones' now playing at the Grand."

Harry Davis, managing director of the Million Dollar Grand, realizing the importance of the attraction to his theatre, ordered his managers to put this line in lights in his long marquee:

"Season's Greatest Hit—George Broadhurst's celebrated stage farce—'What Happened to Jones'—Featuring Reginald Denny."

The Gainaday company has also made a tie-up with "The Little Grant."

"Skinner" Asks Saginaw Men To Loan Him A Dress Suit

CHARLES CARLISLE of the Mecca Theatre, Saginaw, Mich., and the Universal exploiteer in the Detroit Exchange, F. Raoul Cleaver worked out a clever stunt for Reginald Denny's "Skinner's Dress Suit." A post card was sent out to all the men in town five days before the showing of the picture, which read:

"Dear Sir: I am going to work all next week at the Mecca for Charlie Carlisle, but to make good on the job I've got to dig up a dress suit somewhere. Charlie says that you are about my size and if you will be kind enough to loan me your dress suit for next week he will give you a pass to the show so that you can see me work. Yours very truly, U. C. Skinner."

Three days later this advertisement appeared in the newspapers:

NOTICE

To Whom It May Concern:

If you have been approached by a Mr. "U. C. Skinner" with a request that you loan him your dress suit to fill an engagement at this Theatre, please ignore the request.

This man is NOT authorized to use my name in this matter, and furthermore, if you HAVE already loaned him a dress suit, please take notice that I will not be held responsible in any way and I will not give out any passes under this arrangement.

It is expressly stated in my contract with the Universal Pictures Corporation that Mr. Skinner is to furnish his own dress suit.

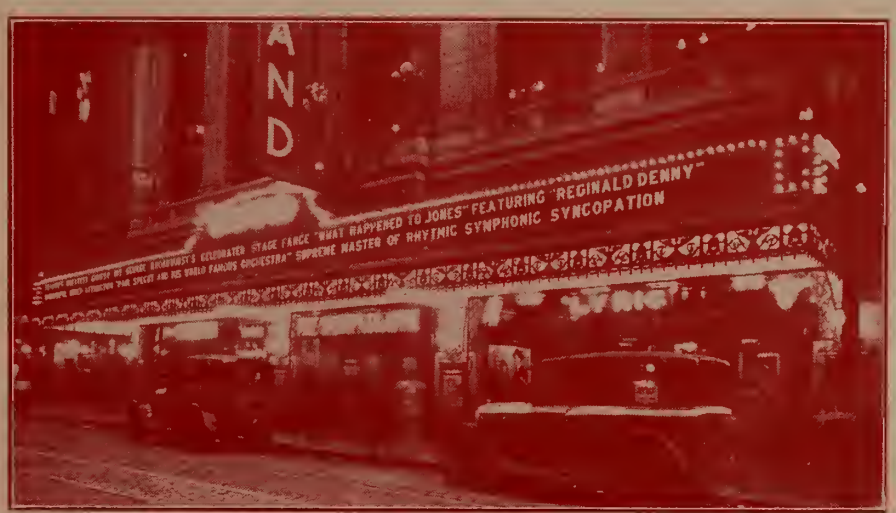
(Signed) Charles Q. Carlisle,
Mecca Theatre,
Saginaw, Mich.

"Skinner's Dress Suit" is excellent fare for summer audiences. Its fun will make even a fat man forget the heat, but you will not get the full benefit from the picture unless you precede the showing by an exploitation campaign. This little stunt of Charlie Carlisle's and Raoul Cleaver's doesn't cost much and causes lots of talk. Try it when you play "Skinner's Dress Suit."

Cohen and Kelly Song Proves Very Popular

A "COHENS AND KELLYS" song, inspired by Universal's mirthquake, "The Cohens and Kellys"—and by Joe Weil, director of exploitation for Universal—has made its appearance. In the week following its publication it was being sung at the Brooklyn, N. Y., Strand, it had gone on the air from Stations WOR and WHN, New York, and it was being made into a phonograph record by the Victor Talking Machine Company.

The cover, illustrated at the left, printed in green and black, liberally decorated with shamrocks and flat derbies, carries heads of George Sidney, Charlie Murray, Vera Gordon and Kate Price.



With a marquee like this on the Million Dollar Grand Theatre in Pittsburgh you can tell the whole story in lights. Reginald Denny playing there in "What Happened to Jones" set a record hard to beat.

As The Reviewers See

"Stella Maris"

(Length: 5,786 ft.)

YOU'D never believe Mary Philbin had it in her.

When you see her in her dual characterization in "Stella Maris," however, you'll probably come to the same conclusion as we did—that she is not only one of the screen's loveliest women but an actress of great emotional capabilities.

Years ago, Mary Pickford did "Stella Maris," and in our memory it has always remained her greatest film. When we heard that Universal was doing it over we wondered whether that production could be equaled.

It has been—in every way. And little Mary Philbin rises to great heights both as the beautiful Stella and as the ugly, deformed and simple minded Unity Blake.

This is one of William J. Locke's greatest stories. It contrasts the lives of two girls, both deformed at birth. The one, beautiful, lives in a castle and all the world's evil is kept from her. The other is a charity ward, working as a skullery maid, abused by a depraved and vicious mistress. Eventually love and health come to Stella, while Unity makes the supreme sacrifice for the sake of the only man who is kind to her and whom she grows to love with the devotion of a slave.

Some of the double exposure photography is so well handled in this as to seem almost miraculous. And Charles Brabin, the director, has really accomplished some splendid effects. If there is one slight criticism it is that the close-up has been overworked a bit.

Mary Philbin's performance is worth it, however. She is particularly fine in the scene when as the beautiful invalid Stella she finds that she is no longer to be chair-ridden, and walks for the first time. Picking fine points in her Unity Blake characterization is well nigh impossible, for the figure moves through the film with heart stabbing realism, and her every move is almost unforgettable.

—*Chicago American.*

"Siege"

(Length: 6,424 ft.)

MOVIE goers who've despaired of "something different" can breathe easier now. But they'll have to step lively, as "Siege," one of the most powerful pictures that ever appeared in Dallas, is booked for only a five-day run in Dallas. It started Saturday at the Capitol Theatre.

"Power" is the only word that will describe this film. Picture a little New England woman, the head of an ancient family, who rules her relatives with the same stern hand with which she manages the iron foundry around which the town is built. Resolutely dedicating herself to the perpetuation of the Ruyland name and traditions, she dictates every detail of the lives of her younger kin, telling them when and whom to marry, where to live after the marriage and how to arrange furniture. Her word is law to policemen and judge.

When a nephew suddenly brings a New York bride into this atmosphere the clash begins.

Brief, but especially dramatic, is the work of Marc McDermott as an older cousin, speechless from birth, whose more human viewpoints make him the helpless target of Aunt Augusta's withering ridicule. The romance of his own youth having been wrecked by her interference, he determines that the incident shall not be repeated and gives his life in the struggle to break her stranglehold on the lives of those about her.

Virginia Valli is unbeatable as the winsome bride who braves Aunt Augusta's fire. Eugene O'Brien is good as the young husband and Mary Adden is superb as the stern old aunt.

—*Dallas, Tex., Dispatch.*

"Where Was I?"

(Length: 6,630 ft.)

REGINALD DENNY again romps through a breezy comedy role as the harassed and bewildered hero of "Where Was I?", the current offering of the Alhambra theatre.

The story is of a farcical nature, with a series of complications that keep the hero on his tiptoes until the last hundred feet. As Tom Bedford, an energetic young business man, Denny sets out to win the hand of the daughter of one of his keenest business rivals. Just as things are going smoothly, a pertly attractive young woman appears on the scene with the startling information that she and the hero were married on a certain fatal Friday.

The hero is as sure he did not marry her, as she is that he did, but it is up to him to provide a puncture proof alibi. He goes out to discover "where was I?" on the date mentioned and encounters many adventures—mostly humorous—in so doing. There are moments of high hilarity in the telling and Director William A. Seiter has kept the tale notably free of any objectionable "sexiness."

"Under Western Skies"

(Length: 6,452 ft.)

WHO would ever imagine that Norman Kerry, as polished a leading man as ever raised a waxed mustache for screen purposes could become, when occasion demands, a rough and ready westerner?

He can, by heck! as witness "Under Western Skies," the present Randolph feature. And, he makes a good one too, and shows before the film is ended that he can ride like nobody can!

Of course Robert Erskine, (Kerry) is really an easterner in this photoplay, the free and easy going son of a New York banker, in fact. His dad (George Fawcett) gets the idea that he is fooling away too much time, they have a row, and Bob goes West to show the old man that he can become a power on his own. He organizes the wheat farmers of Oregon into a combine against the elder Erskine, who refuses to finance them for harvest time preferring to either buy the wheat at his own price or let it rot. Eventually they turn the whole thing into a sporting proposition, the father agreeing to meet the son's terms and finance the farmers if the son wins the big race in the Pendleton round-up. Dad Erskine sets forth in thorough fashion to beat the son, but is unable to do so, with the result that the wheat farmers get the brown derby.

Universal purchased the picture rights to the Pendleton Round-up of 1925 to make "Under Western Skies" and have woven it into the plot in workmanlike fashion. By far the most pleasing thing about it, however, is George Fawcett's work as the father who was such a good sport. One never tires of this charming old man's comedy.

While we prefer Kerry in continental roles, it must be conceded that he does exceptionally well in this and proves in particular that when it comes to riding bronchos not even the most wild and wooly of the cowboys have anything on him.

—*Chicago American.*

Denny employs excellent pantomime and facial expressions as the perplexed Tom and enjoys the support of an excellent cast in which Marion Nixon appears as the sweet girl he is really in love with, and Pauline Garon is the exasperating dame who claims to be a blushing bride. Chester Conklin as a comedy taxi driver.

—*Milwaukee Sentinel.*

The Second White List

"Watch Your Wife"

(Length: 6,974 ft.)

A BRAND new idea—and what is rarer in films—gives an original twist to "Watch Your Wife," a really good domestic comedy which co-stars Virginia Valli and Pat O'Malley.

The new twist is one, that so far as our experience goes, has never been done before. It presents the novel theme of the rental of wives, on a purely companionable basis, of course, and the complications that ensue from this unique service when a divorced husband tries it out.

This idea is far fetched, but it has been well handled by Svend Gade, the director, with the result that it is excellent entertainment.

Miss Valli and Mr. O'Malley play a pair of divorcees who, despite their decree, are still enough in love with one another to suffer the pangs of jealousy. Claudia begins running around with a fortune hunting foreigner while her husband, feeling the need of a little feminine companionship, rents a beautiful daytime wife from the bureau which furnishes such social service. The resulting situations are highly amusing.

Helen Lee Worthing and Albert Conti lend their assistance to supplement the excellent acting of the stars.

—Milwaukee Sentinel.

"The Home Maker"

(Length: 7,755 ft.)

SHOULD your neighborhood theatre bill "The Home Maker," I'd certainly advise you to see it. Awfully interesting, quite different and decidedly a well done sort of picture. I won't tell you too much about it, because the plot has unusual twists, but I can say this:

The Knapps, with three children, aren't particularly happy or in particularly good circumstances. Eva takes efficient care of the home and the children. Lester is conscientious and hard working. But he doesn't care much for his job and Eva is weary of housework.

Circumstances paralyzes Lester's legs. There is nobody to help the Knapps financially; so Eva goes out to work in the store where Lester has lost his job. Save for his legs, Lester is all right. He runs the home and the children. And what a difference! Lester likes bringing up the children and they adore him. Eva enjoys her work and advances rapidly.

A good situation. But suppose Lester recovers? Take it from me, "The Home Maker," is just full of good situations. They are well presented, too, with Alice Joyce and Clive Brook, excellent as the Knapps and a little kid with a long name—Billy Kent Schaeffer — just about wonderful as the youngest Knapp. King Baggot's direction is fine. In fact, Universal can stick a feather in its hat for this picture.

—Chicago Examiner.

"The Storm Breaker"

(Length: 6,093 ft.)

"THE STORM BREAKER" presents the popular House Peters in the role of the boastful high-handed captain of a fishing vessel. The picture, laid entirely in and about a sea-coast village, has a quaint, archaic flavor, given it by its settings, its characters and the dialect of the subtitles.

The subject of the story is the change of heart on the part of the boastful captain, John Strong, who had believed himself more powerful than any other force in the universe. That his success was entirely due to his own efforts and that nothing could interfere with his happiness, was his firm belief. Of course something does before the picture ends.

—Chicago Post.

"The Goose Woman"

(Length: 7,622 ft.)

"THE GOOSE WOMAN" hits the the bulls eye three times.

Louise Dresser hits it with her impressive acting as the goose woman. Clarence Brown, the director, hits it with his capable direction and Rex Beach with his story.

Mark it down as one of the things you should not leave undone this week and discover it at the Clemmer.

A lot of people will ask who Louise Dresser is, also Clarence Brown. They won't have to after this picture.

Miss Dresser, a former musical comedy star, has been an outstanding player in minor parts until "The Goose Woman" let her go into the high and show that she is an actress of rare ability. The picture offers Miss Dresser the sort of part that players continually hope is just around the corner. Miss Dresser turned her corner and has proved herself equal to any emotional actress on the screen. We don't remember of any better interpretation in ages that equals the impressiveness of Miss Dresser as the goose woman.

"The Beautiful Cheat"

(Length: 6,583 ft.)

LAURA LA PLANTE again proves that she can play comedy roles to perfection in "The Beautiful Cheat," the feature picture at the Colonial Theatre this week. In the first place she has a delightful story for a background, a bright speedy farce with action from the very start. It is one of those pictures in which the laughs start early and easy, swelling from titters and chuckles to roars before the end of the first reel.

Miss La Plante is cast as Mary Callahan, a shop girl, chosen by Al Goldringer, motion picture producer, for stellar honors in his organization. The producer sends her to Russia, changes her name to Meritza Callahansky, and widely advertises her as the latest Russian "find." Harry Myers has the part of Jimmy Austin, press agent, who will tackle anything once and some things twice. He spreads the publicity and Meritza becomes famous. But alack and alas, when she arrives in America the producer is bankrupt.

Jimmy refuse to give up. He decides that the one remaining prospective investor must be inveigled into putting his money into the proposition, so Jimmy stages a big party in a strange house. It is a great party, but while it is on the owner of the house returns. It is a decidedly embarrassing situation for Jimmy and his unsuspecting guests, and a decidedly humorous one for the audience, but Jimmy finally comes out on top.

Picture fans who like plenty of fun will find "The Beautiful Cheat" one of the best comedies that has come to town in many a long day. The supporting cast could not be better. Alexander Carr does a splendid piece of work as Goldringer, the producer, Kate Price and Walter Perry make a laughable Irish team. Others in the cast are Bertram Grassy, Youcca Troubetskoy, Helen Dunbar, Tom Guise and Robert Anderson. The picture was made from Nina Wilcox Putnam's Saturday Evening Post story.

—Indianapolis Star.

Whether Miss Dresser's remarkable interpretation is due to Mr. Brown or whether Mr. Brown was fortunate in having Miss Dresser assigned to his picture we do not know, but we do know that the picture is one of the gold strikes of the movies.

—Spokane Spokesman-Review.

HOW I PLAYED THE PICTURE "LORRAINE OF THE LIONS"

(*Continued from Page 27*)

for a change has appeared, end the previous number rather indecisively, ramble around in a few aimless chords, fix the stops, and finally float into something fitting the scene,—when it is half over? More than one I'll venture to say. Not only every change of number, but every effect, climax, bit of business, characteristic or descriptive shot, everything you wish to work up or emphasize must be anticipated; the audience must feel that the player's mind is fifty feet ahead of the screen if the music is to have any dramatic potentiality.

* * *

In the following scene Don is sitting in the parlor of the Livingston home conversing with the three occupants of the car. The "Broken Melody" played very softly is well in keeping with the picture.

Lorraine, now eighteen years old, is shown deep in the tropical jungles playing with her life-long playmate, Bimi, the gorilla. Play "Siren of a Southern Sea," with bird whistles and a few animal imitations. This number was quite popular in Marshalltown, at least, about two years ago—popular music subjugated in favor of intermezzos and other light types of a better grade of music is always wise because the folks behind the pit are laymen who prefer tunes they can whistle, recognize, and connect with the picture before them. As the alligator crawls toward Lorraine, improvise a slow sneaky mysterioso working up to a climax as he swims through the water after her. When the monkey warns Lorraine you have a good opportunity to get a bit of comic stuff out of your instrument by making the monkey chatter and rave, however all through all of these tricks keep on working up to the climax of this scene which is reached when Lorraine spys the beast and narrowly escapes from his path as Bimi pounces on him. Soften up a bit now into a minor agitato as Bimi fights and kills the monster. Don't fail to catch the roar of the lions as they are seen wandering through the jungle.

We now switch back to the grandfather who is still hoping for some clue to find his granddaughter, "Whispering Hope" proves an excellent accompaniment to this scene. As Don is shown reading crystal play Rachmaninoff's "Serenade." When he discovers Lorraine on island and informs grandfather make your audience feel what he does—surprise—hope.

Again we return to Lorraine and gorilla. "Puck" by Grieg is not half bad for this little scene.

As grandfather's ship is seen play the last eight measures of "A Life on the Ocean Wave," then segue to Savino's "Tragic Andante."

When Lorraine sees the ship, again play "Siren of a Southern Sea" and catch lion roars and Bimi's sulkiness. Continue this number as the men go ashore and Don goes into the jungle to find Lorraine. As Bimi approaches Don, who is talking to Lorraine, play three full dramatic chords, then get a thud out of your organ descriptive of Bimi throwing Don to ground. Make the organ talk as Lorraine scolds Bimi and commands him. Short, snappy, mean tones can be procured from your instrument if you can feel what she is feeling. Imitate the disgust of Bimi as he leaves.

As the result of the blow from the gorilla, Don is knocked unconscious. When Lorraine stoops to his side play "Someone to Love." Bring in a lion roar as lions are seen. In tricks such as these don't fail to continue the piece you are playing and bring in effects incidentally. When Don asks her if she remembers the circus and father and mother, play Van Alstyne's "Memories." Continue this number when she meets grandfather and party.

For morning scene on island play Schertzinger's "Jolly Buccaneers." For the scene in which the lawyer and Hartley are talking play "Plotting" by Lecoco. Catch lion growl. As Hartley talks to Lorraine play a snatch of "Follow the Swallow." When she asks Don what love is, play "Rage," by Axt, then work up to climax and break the music with a moment of silence when Hartley is knocked out, which enforces the point of the screen story. Catch the lion roar, then as Don rescues Hartley from the animals, play one line of "My Hero."

It is well to relieve the monotony by picking a scene such as the above and leading to a climax. The emphatic doing of a thing is as important as the thing itself; it must be emphatic or it will not carry conviction.

As Lorraine is shown talking with grandfather play "Intermezzo Russe," by Franke, and continue in a light carefree fashion until Hartley sees her. The musical atmosphere must then be changed to a sneaky sort until he grabs her, then play Appassionato No. 1—Rapee-Axt.

Play the last line of "Home For the Rest of My Life" very softly as an echo as Lorraine is shown on ship.

Lorraine's first formal dinner provides plenty of room for emotional music, light and carefree, then a dramatic hair-raising event. To begin with play Godard's "Second Waltz," a type of music that is always enjoyed by every audience and which fits well on almost any program, as well as adding variety to the accompaniment. When she falls on the step get a laugh out of your listeners by catching the fall on the bass drum. Continue the waltz during the banquet. Bimi is shown sneaking along the porch, for which I played a slow sneaky improvision to his movements then returning to the waltz on the flashback to the party. Try mocking the comedy characters at the dinner table. Work slowly from the light music into a heavy andante up to a climax, where the gorilla crashes door. Break the music with an arpeggio and a crash on the cymbal.

When Lorraine commands Bimi get commanding tones from the organ. Make the audience feel her feeling. Funny effects such as, snorts from the gorilla and a bass drum beat as she kicks him out of the room, help to make a good closing for the gorilla scene.

* * *

On returning to the banquet room, Lorraine overhears a suggestion made by the old lawyer to her grandfather, that Bimi be shot. This enrages her so that she throws dishes at the onlookers and tears the table cloth from the table. This scene is best interpreted by a scherzando hurry improvised to the movements of Lorraine, filled in with crashes and falls of dishes. Try making the dishes whiz through the air by using the siren.

After the guests have gone our friends of the household retire, for which "Sleep" the old waltz ballad is an excellent number. Lorraine innocently enters Don's bedroom and as she tickles his nose, try getting the effect on a high registration of the Vox Humana and Piccolo. This done in the right way will get a good many laughs. When Don awakens and discovers her change from "Sleep" to Tschaikowsky's "Chant Sans Paroles" and continue in a stern way throughout the hall scene.

Of course both Bimi and Lorraine had to be punished so we find Don teaching her Elementary English for which I played "Lords and Ladies," by Salzer. The Trio is appropriate for the following scene of Bimi in his new cage. Play "Someone To Love" again when Don and Lorraine are alone in the room, then as he bends to kiss her continue this number rather dramatically. Ease up as he leaves the room.

* * *

Open up the jungle party episode with a popular fox-trot. I used, "So That's the Kind of a Girl You Are." In a piece of this nature I find it well

These Thrills Will Give Them Chills

Feature—"The Still Alarm"—7 reels

Mustang Western — "Grinning Fists"—2 reels.

Comedy—"A Dumb Friend" (Arthur Lake)—1 reel

Comedy—"Buster's Nightmare" (Buster Brown) — 2 reels

IT'S ALWAYS COOLER AT YOUR THEATRE

(*Continued from Page* 17)

town is troubled with mosquitos give joss-sticks to patrons as they enter.

Fans: Cardboard fans can be procured cheaply from your local printer. You have your ad printed where it counts.

Season Tickets: You can offer a special reduction for summer season-tickets bought in pad form. This helps insure a steady attendance.

Beaches: Spend a little money advertising at local beaches, dance halls or summer resorts. Sun umbrellas offer fine advertising space.

Morning Sales: Tie up with local merchants on special ticket offers for morning sales. The merchants buy matinee tickets at half-price and give them free to purchasers of a certain amount.

Serials and Comedies: It is a good plan to run two serials each week to draw the children, home on their vacations. Every program should be brightened up with peppy comedies. Try an all short subject program from time to time.

---

to use the short chromatic glissando, without a doubt the embellishment most used by picture organists. It consists of running up to a melody note with the remaining fingers of the right hand, just as a grace note would be played. It is easy to abuse and I find it more advisable to confine to popular music almost entirely. Its use in legitimate music is degrading while in a popular melody it is effective in supplying rhythmic emphasis.

When Don and Lorraine leave to visit Bimi play "Golden Dream Girl," by Morse. Tympani rolls will depict the thunder throughout this scene. As they enter house play "The Storm," from the William Tell Overture and when Bimi breaks the steel bars of his cage catch the crash of the gate. Dramatic chords to action as Bimi knocks men about. Continue "The Storm" with effects as Bimi takes Lorraine to top of house. Start leading to a climax as he attacks man on railing. Short pause as Don falls to awning. Make your instrument literally rage and storm as the fight continues on the awning. The climax is reached as Don hangs from awning. Lorraine opens the window and rescues him from the beast. Stop as Bimi jumps from the awning and get a good descriptive thud out of your instrument as he hits the ground. Now play Rachmaninoff's "Prelude" forte at first and then as he dies calm down to a pianissimo then to only an echo. Use only the Largo part.

The title, "Storm and tragedy had cast black shadows but the sun always shines again" is cue for "After the Storm," played andante, softly and sweetly with bird effects, then as the picture closes open up the organ and play as a brilliant exit march.

Program That Will Fill Your House

Feature—"Outside the Law"—7 reels

Comedy—"Min Walks in Her Sleep" (Gumps) — 2 reels

News—International Newsreel—1 reel

Serial—"The Scarlet Streak"—2 reels.

"His People" Adds To Its Laurels In Chicago House

IF "His People" came westward heralded as "the picture that rocked New York," then justly might be added to the praise of this Universal-Jewel epic of the melting pot, this phrase—"the photoplay which took the West Side of Chicago by storm." For at Marks Bros. Broadway-Strand Theatre, fringed about upon all sides by districts which reflect the "atmosphere" and theme of "His People," the film drama set a new record for business this week.

Upon one side of the Broadway-Strand is Chicago's Ghetto and from there came those who had lived and felt as did Rudolph Schildkraut's rabbi. Upon another side is a more pretentious apartment building section, and though they had not actually lived the experiences of "His People," the film stirred in them the traditions of their race.

COLORS THAT KEEP YOU COOL

(*Continued from Page* 15)

those that by their union will theoretically produce white or neutral grey. Thus, the secondary colors become the complementaries of the primaries, inasmuch as by mixing any secondary with its opposite primary we have, to a certain extent, the elements that go to make up all the colors of the spectrum. For instance, as red and yellow make orange, red and blue make violet, yellow and blue make green, etc., we have by a combination of red, yellow and blue all these six colors. Therefore, the complementary of any one of the primary colors will be the secondary color that contains the other two primaries. Green becomes the complementary of red; violet of yellow and orange of blue. Complementary colors are in the strongest possible contrast to each other. Yet they have a peculiar power to enrich each other, when placed together. As in the mixture of equal parts of a complementary pair neutral grey is produced so in variated mixtures of complementary pairs all the other hues are produced.

Warm and cold colors: Examples of warm colors are yellow, orange, yellow red, orange red, etc. A cold color is one in which the blue predominates. Examples of cold colors are blue, violet, blue green, etc. Warm and cold colors produce in one, the mental sensations of warmth and coldness respectively.

Blue, because it is cold, modest and retiring, and because of its quietness and restraint should be the dominating factor in our summer color schemes.

Yellow, a warm color, should be used sparingly. A small amount of intense yellow, orange or red for relief, such as a bowl of flowers, panel decorations, etc, should be controlled and balanced by large areas of subdued color tones.

Green, the combination of yellow and blue, shows the psychological tendencies of both components. It is lighter and more cheerful than blue in effect, and has more dignity and repose than yellow. Green being restful to the eyes and nerves is a relief from the heat of the summer sun and should be used extensively. The lighter tones in drapes, seat covers, ceiling decorations, etc., and the darker ones should be limited to shrubs, flowers, and the floor. Violet denotes seriousness and solemnity. It is not used much in interior decorations. Red the warmest of colors, as a dominating factor in a color scheme should be avoided entirely. It is symbolical of warmth and has a strong stimulating, attractive and exciting power. The use of it would prove disastrous on a hot day.

With the free use of the lighter tones of coloring which are cheering and enlivening, colors that express coolness, in fixtures, lighting, drapes, etc., and above all, keeping the theatre itself as cool as possible, we thereby create or effect a quiet, restful and serene atmosphere in contrast with the heat of the summer days.

SPECIAL SUMMER PRESENTATIONS

(*Continued from Page* 15)

lished by Robbins-Engel.

Scene 2: "Les Patineurs" ("The Skaters") A classical jazz arrangement by H. Hand of the famous Waldteufel Waltz of the same name, published by E. B. Marks. Instead of the jazz arrangement, the original waltz may also be used.

"The Petersburgh Sleigh Ride"—Galop, published by Carl Fisher.

THE FUN BEGINS

When Andy and his family march onto the scene. They are a sure cure for that tired feeling!

12 new GUMPS

From the famous cartoons by Sidney Smith appearing in more than 300 newspapers.

SAMUEL VAN RONKEL PRODUCTIONS

2 REELS EACH

"GUMP COMEDIES GREATEST box-office getters."
—Luna Theatre, Sharon, Pa.

"THE NAME GUMP ALWAYS INsures a packed house."
—Grand Pass Theatre, Grand Pass, Mo.

"THE GREATEST DRAWING card today."
—New Holland Theatre, New Holland, Ga.

"A FEATURE ON ANY PROgram."
—Auditorium Theatre, Berwyn, Ill.

"A REAL ASSET TO ANY PROgram."
—Gem Theatre, Dallas, Texasr.

"THE FINEST SHORT SUBJECTS ever played."
—Olympic Theatre, Monessen, Pa.

Released by UNIVERSAL

What They Say About the 2nd White List

"Cohens and Kellys" Exceptional Draw

"AFTER paying you three times as much for 'The Cohens and Kellys' as we usually pay for good features, and being skeptical about the possibility of making any money on it, now that we have completed the run Monday and Tuesday of this week, we are pleased to inform you that we are more than satisfied.

"We have had no picture in fifteen years that created so much favorable comment, and it seems that every patron was delighted with the show, even though it did not have a stellar picture star.

"We did capacity and turn-a-way business.

"Tuesday night it rained and snowed, but the house was chockfull and a long line extending clear up to the next block from eight until nine o'clock waited in the rain to get in, and only a very few had umbrellas.

"We are writing this unsolicited letter to you because the show is so well liked, and because it is such an exceptional draw."

E. B. Linek, Manager,
Hippodrome Theatre,
Williamsport, Pa.

"Chip of Flying U" Hit in Los Angeles

"I JUST wanted you to know that the figures on the 'Chip of the flying U' at the Criterion Theatre, Los Angeles, are about $150 better than what this theatre has done on a Saturday and Sunday average in some time; in other words, this picture is hitting the ball, which proves conclusively what Gibson is worth in first run houses, also the fact that this production should run in any and all theatres."

D. S. Mitchell.

"My Old Dutch" Is Masterpiece of Drama

[WIRE]

"PREVIEWED 'My old Dutch' Tuesday night. It is a dramatic gem, unique, and tense. Holds audience with death-like grip. A masterpiece of drama."

Jed Buell, Manager,
De Luxe Theatre,
West Coast-Langley Theatre Circuit
Los Angeles, Calif.

The famous Eastman Theatre, of Rochester, N. Y., felt that "What Happened to Jones" was worth more than their usual advertising space.

"Peacock Feathers" An Audience Picture

"I WANT to thank you for making a picture like you have in 'Peacock Feathers,' You are not only entitled to congratulations for such a fine effort, but thanks as I state above. It is truly a fine effort and is worthy of playing time in every theatre, both big and small, in the country, and they miss a fine opportunity to please and satisfy their patrons if they fail to do so.

"This is truly an audience picture, and Miss Jacqueline Logan shows up to fine advantage; in fact, I believe it is her best and supreme effort.

"My only regret is that theatres are unable to find such a fine attraction for every show, of every week of every year."

C. S. Musser, Editor,
The Independent:
Shepherdstown, Pa.

"Arizona Sweepstakes" Called "Real Picture"

"I DID not get to see you last trip to the City. I just want to tell you that I am running "The Arizona Sweepstakes" and it is a REAL PICTURE from all angles.

"Going over great. Customers still backing me up coming out commenting on the picture. Next thing they ask is 'When do we get the next one?'

"Had heavy competition against me.

"I wish Mr. Carl Laemmle many 'White Lists.'

"The 'Blue Streak Westerns' are still standing A. 1."

Roy L. Wellman, Manager,
Vietory Theatre,
Shawnee, Okla.

"Sporting Life" Draws Audience's Applause

"IT isn't very often we comment on a picture, and it's also out of the ordinary for people to applaud a picture, but last night we were running your picture "Sporting Life" with Bert Lytell. I viewed it at the matinee and commented on it personally, as being a fine picture. At the night performance when the picture finished with the query 'What did you think of it?' flashed on the screen, I was surprised to hear the applause, so I guess the people are of the same opinion as myself."

C. M. Wonderly,
Wonderly Theatre,
La Junta, Colo.

"Calgary Stampede" Plays To S. R. O.

"ON Friday I did SRO business and Saturday broke all house records against a new show with free admission with 'Calgary Stampede."

John Richardson, Jr.,
Princess Theatre,
Olney, Texas.

P. S. "Sporting Life" and "Lorraine of the Lions" are Universal's best.

"California Ahead" Makes New Record

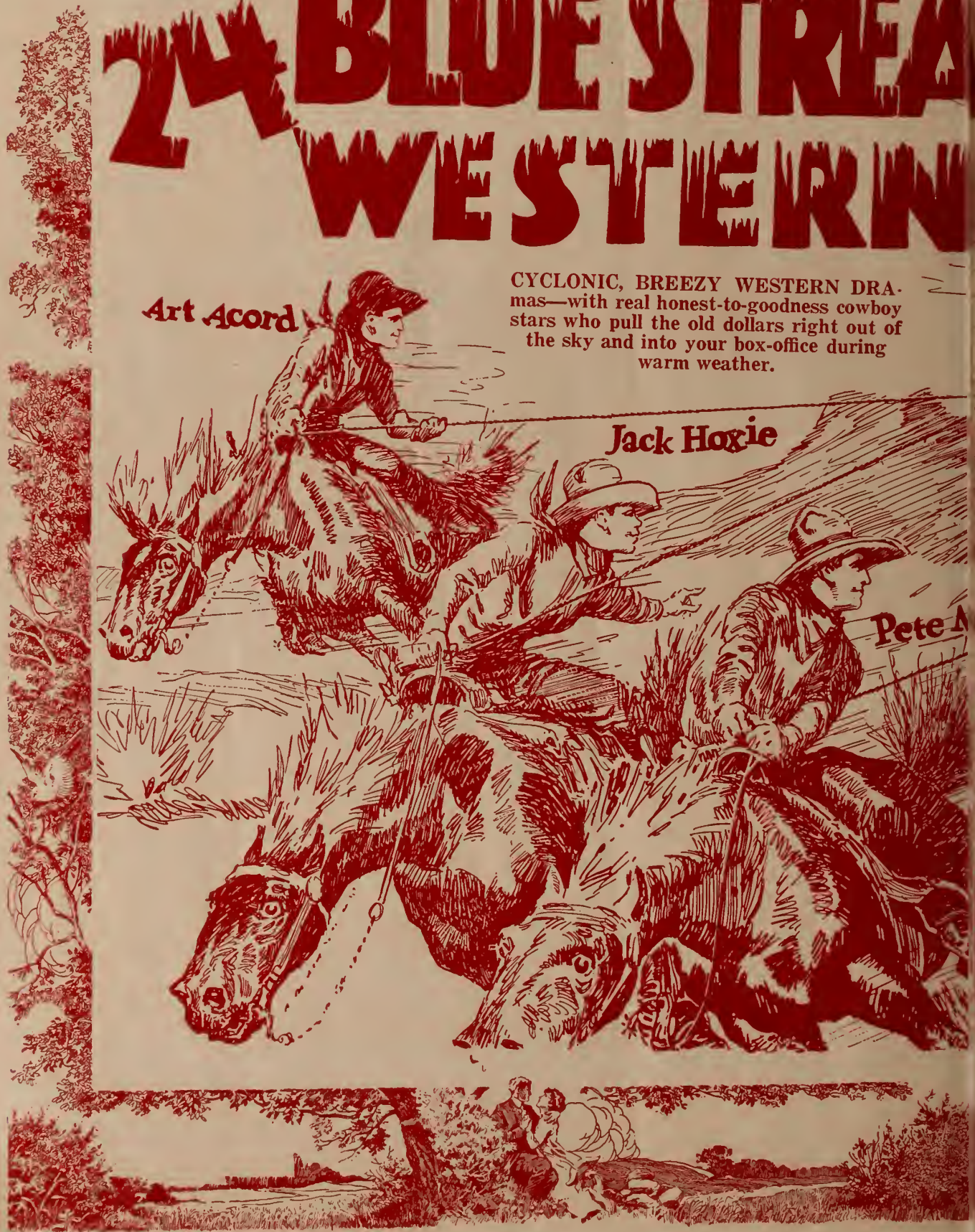
[CABLE]

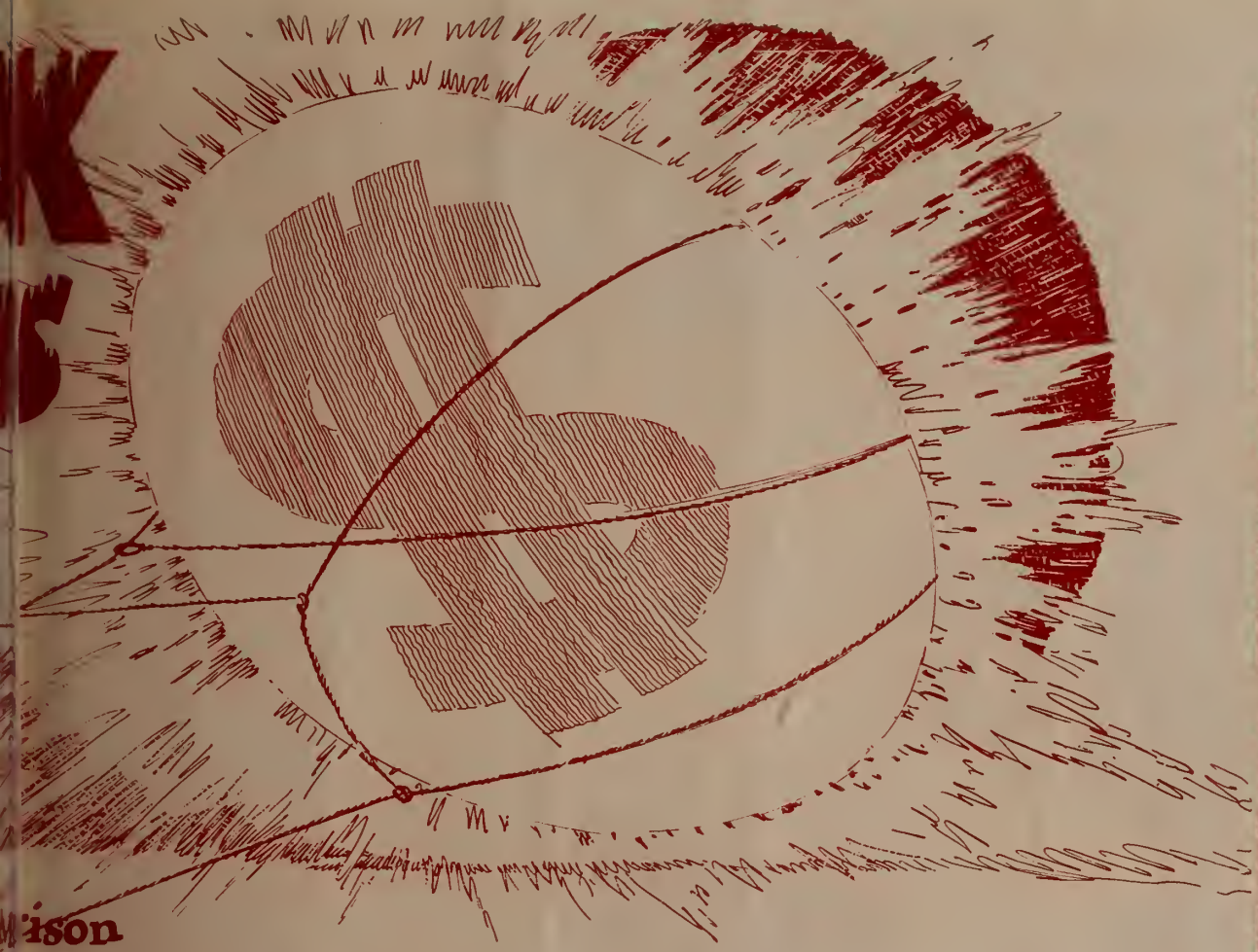
"'CALIFORNIA STRAIGHT AHEAD' made new six-day admission record."

Banzai & Ohta,
Tokio, Japan.

24 BLUE STREA WESTERN

CYCLONIC, BREEZY WESTERN DRAmas—with real honest-to-goodness cowboy stars who pull the old dollars right out of the sky and into your box-office during warm weather.





starring

Jack Hoxie

with Scout—his horse, and Bunk—his dog

Art Acord

with Raven—his horse, and Rex—his dog

Pete Morrison

Lariat Productions with Lightnin', his horse

"BROKE MY HOUSE RECORD."

—Highland Theatre, Guthrie Okla.

"YOU CAN'T GO WRONG."

—Oak Theatre, Oakdale, Neb.

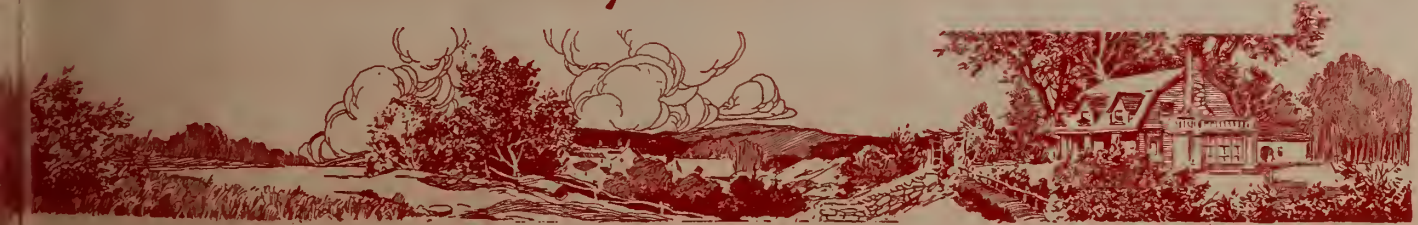
"THE KIND OF PICTURES THAT MY patrons like."

—Gem Theatre, Oconto, Wis.

"WILL GET YOU A LOT OF EXTRA money and won't cost you a fortune."

—Seeley Theatre, Alibene, Kan.

Released by UNIVERSAL



BREEZE AND SNAP IN SHORT LENGTHS!

These short subjects are the spice of your program. Play them up to the best advantage. You'll find them a healthful Summer tonic for your audience.

Produced and Released by
UNIVERSAL

52
MUSTANG WESTERNS

2 Reels Each
1 Each Week

52
BLUEBIRD COMEDIES

1 Reel Each
52 a year—

One Reel Super Thriller

A thrilling epic of the famous snow capped Mountains.

The MENACE OF THE ALPS

Harry Pollard

Albert Rogell

Edw. Sedgwick

Clifford Smith

William A. Seiter

Directors That Build For Box-Office Success!

Big names of big men who have made big pictures! A triple-dyed combination to fatten your bank-roll! Every director has a record of unqualified success! Every director is a specialist in his field! Every director is known far and wide as a maker of great pictures—pictures with the punch and pep of profit — box-office successes such as "The Still Alarm," "California Straight Ahead," "Skinner's Dress Suit," "The Cohens and Kellys," His People" and "The Goose Woman" —box-office record breakers every one and every one made by one of the directors on this page. DIRECTORS WHO MAKE PICTURES THAT GATHER PROFITS FOR YOU!

Clarence Brown

Maurice Tourneur

Charles Brabin

Herbert Blache

Edward Laemmle

Svend Gade

King Baggot

Edward Sloman

Millions Follow This Banner To Their Favorite Theatres!

Because they know from past experience that Carl Laemmle's column of national advertising appearing in The Saturday Evening Post, Photoplay Magazine, American Boy, Boy's Life and others is the banner that leads the parade of first class motion picture entertainment every season of the year. Carl Laemmle knows what they want and Universal gives it to them 100 per cent. Book Universal solid and nail this banner to your theatre box office.

The column to the right is from The Saturday Evening Post of May 1st, 1926.

Watch This Column

If you want to be on our mailing list send in your name and address

HOUSE PETERS in "COMBAT"

I am sure you will be pleased to know that you will see HOUSE PETERS soon in another of his virile characterizations—that of Blaze Burke, a fighting gang boss in the Big Timber country. This picture is a fit successor to *"The Storm"* in which this fine actor scored an unquestioned triumph.

It has an amazing background of realism and thrilling conflicts among strong men. Among the notable scenes is a forest fire of vast extent and intensity, and I think I am safe in saying that it surpasses anything of its kind ever attempted on the screen. The love-theme running through the play is delightful and WANDA HAWLEY is a mighty sweet and attractive heroine.

"Combat," by the way, is a melodrama, of the type suggested by scores of Post readers. Besides, this play is simple, sincere, probable and entertaining to a great degree.

JUNE MARLOWE

A new and very beautiful face will soon be seen in Universal pictures—that of JUNE MARLOWE, who will make her first important appearance with JEAN HERSHOLT in *"The Old Soak,"* the fine adaptation of Don Marquis, famous play. I want you to watch this young lady because I predict for her a brilliant future.

Meantime don't forget the splendid REGINALD DENNY series, *"What Happened to Jones," "Skinner's Dress Suit" and "Rolling Home,"* with VIRGINIA VALLI and PAT O'MALLEY; *"Be sure also to see "Watch Your Wife," "His People,"* which has won such golden comments, HOOT GIBSON in *"Chip of The Flying U," "The Cohens and Kellys"* with GEORGE SYDNEY, CHARLIE MURRAY and VERA GORDON.

Carl Laemmle
President

(To be continued next week)

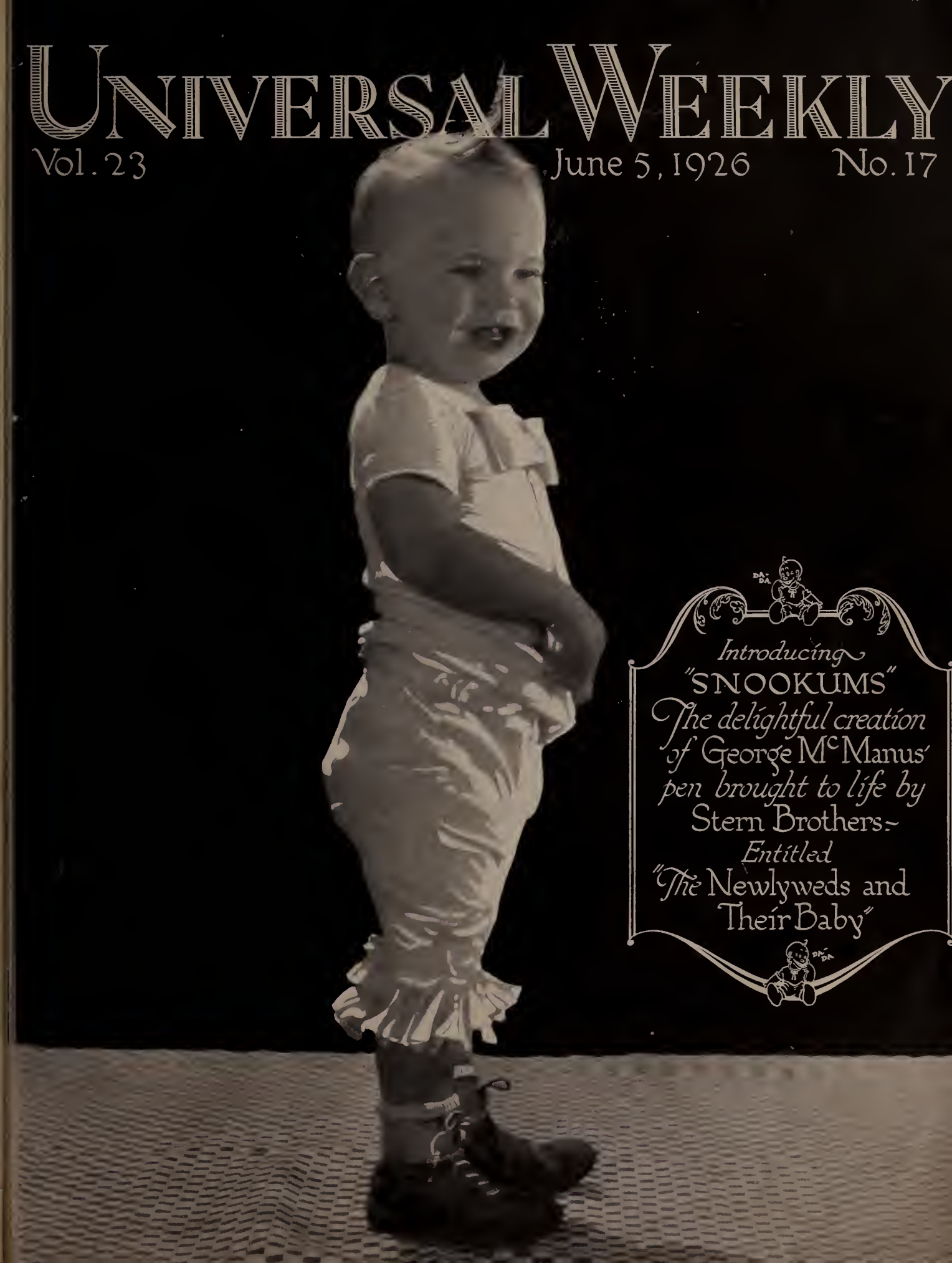
We will be pleased to send you an autographed photograph of House Peters for 10 cents in stamps.

UNIVERSAL PICTURES

730 Fifth Ave., New York City

UNIVERSAL WEEKLY

Vol. 23 June 5, 1926 No. 17



With a newspaper tie-up reaching over 20,000,000 fans daily!

From Sidney Smith's Famous Cartoons

Samuel Van Ronkel Productions

RELEASED BY UNIVERSAL

12

New sure-fire l a u g h makers bigger and funnier than ever!

2 reels each

2 each month

20.[illegible] 9/3/2010 No Cuts

"S. R. O. Since the Opening Day!"

says ***M. P. World***

"Outside the Law" Playing to Capacity At Colony Theatre

THE overwhelming success that attended the revival of "Outside the Law," the Universal Jewel production at the Cameo Theatre in Pittsburgh some weeks ago, was repeated at the Colony Theatre, New York, when the picture started an indefinite run on Sunday, May 9th. Three hours after the doors of the theatre were opened, the picture was playing to an S. R. O. sign. This record-breaking business has continued since the opening day.

Recut and retitled, this old melodrama, starring Priscilla Dean and featuring Lon Chaney, is meeting with an unusually enthusiastic reception from the critics, as well as audience.

A gorgeous atmospheric presentation was arranged by Paul Leni, [illegible]ean director and scenic artist, whose latest picture, "The [illegible]" was so enthusiastically received when shown [illegible] by the International Film Arts Guild. [illegible]d by Dr. Edward Kilenyi.

READ THIS

marvelous business report from the Moving Picture World of May 29th.

and REAP!

OUTSIDE the LAW

Starring Priscilla **DEAN**

Directed by Tod Browning
Presented by
CARL LAEMMLE
UNIVERSAL JEWEL

Supported by Lon **CHANEY**

AGAINST the stiffest opposition the Gay White Way can offer, "Outside the Law" has been packing and jamming them in for three solid weeks. Far tougher opposition than it will ever meet in YOUR TOWN! You are safe in booking it and counting on a clean-up!

UNIVERSAL—WAY OUT AHEAD!

Action-Packed Posters

The biggest money-getting paper ever! Full of action — life — drama! Sure-fire box-office magnets! Get them all at your exchange and plaster the town for a big clean-up!

with a Real Money Pull!

These are the posters that will sell the picture for you !

"Record Breaking!"

says Eddie Hitchcock,
Criterion Theatre, Los Angeles, Cal.

What Tales of Profit!

"BIGGEST BUSINESS IN weeks. Great money-getter for exhibitors anywhere."
—Columbia Theatre, Spokane, Wash.

"THIRD LARGEST DAY IN history of theatre. Triumphant return."
—Liberty Theatre, Kansas City, Mo.

"DON'T MISS IT. YOU'RE sure to enjoy it. Far better than most."
—N. Y. Herald-Tribune.

"PLAYING TO EXCELLENT business. The box office proves it is popular."
—N. Y. Daily News.

"FILLING THE COLONY. Bringing the crowds. Caught the public fancy."
—N. Y. American.

"ENTHUSIASTIC CROWDS storming the Colony. A whale of a melodrama."
—N. Y. Daily Mirror.

"A BREATHLESS PUBLIC. Exciting melodrama with good acting."
—N. Y. Journal.

"WORTH THE REVIVAL. Extraordinary."
—N. Y. Telegram.

"BIGGEST SUNDAY BUSINESS this house has ever experienced in over a year."
—Olympic Theatre, Buffalo, N. Y.

"BIGGEST BUSINESS OF the year excepting 'Phantom' engagement."
—Cameo Theatre, Pittsburgh, Pa.

Outside the Law

Starring Priscilla DEAN

Supported by Lon CHANEY

Presented by CARL LAEMMLE

UNIVERSAL JEWEL

Directed by TOD BROWNING

24 BLUE STREAK WESTERNS

FAST ACTION—dare-devil horsemanship—rugged romance—every picture breathes the glorious spirit of the great West and made to order for your box-office.

starring

Jack HOXIE

"The Wild Horse Stampede"
"Red Hot Leather"
"Hidden Loot"
"Rough and Ready"
"The Western Whirlwind"
"The Rambling Ranger"
"Grinning Guns"
"The Fighting Three"

Art ACORD

"The Ridin' Rascal"
"The Man From the West"
"Lazy Lightning"
"Loco Luck"
"Set Free"
"Hard Fists"
"The Western Rover"
"Spurs and Saddles"

Fred HUMES

"Prowlers of the Night"
"The Broncho Buster"
"The Border Rider"
"A One Man Game"
"Blazing Days"
"The Yellow Back"
"Hands Off"
"Range Courage"

Released by UNIVERSAL

A GORGEOUS MONEY-

A DIMITRI BUCHOWETZKI PRODUCTION

Scintillating!

Glittering!

From the story by Laurids Bruun

The Midnig

GETTING SPECTACLE!

Magnificent!

Starring
LAURA
LA PLANTE
With
PAT O'MALLEY

A Universal
Super-Production
Presented by
Carl Laemmle

Brilliant!

ght Sun

A Public Warning

No. 484.---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation.

REGINALD DENNY, I warn you to look out!

The movie fans of the world have chosen you as one of their favorite and most refreshing comedy stars.

But another star is rising in the film firmament.

He is young—much younger than you—he is so young that he still wears his trousers cut diaper-style.

But look out, he's on your trail, diapers and all.

Harold Lloyd, look out!

You, too, are a glorious comedian. Your spectacles have become one of the best known trade marks in the world.

But what about a diaper for a trade mark!

How can you hope to compete hereafter with a star who is so darned cute, so lovable so funny and so squeez-

To Reginald Denny

able that every man and woman and child in the world will want to take a bite out of him?

Do the people feel like taking a bite out of you? No, they do not. They laugh at you and with you, but they never feel like jogging you up and down on their knees.

Well, that's where "Snookums," the infant and diapered star of "The Newlyweds," has got it all over you and the rest of the comedy stars like a Barnum & Bailey tent!

To exhibitors, I say: I've got a novelty treat for you that will tickle you to the limit of your funny bone. It is a series of two reel comedies showing George McManus' famous "Newlyweds" and their gorgeous baby "Snookums."

The arms of every mother who sees this diapered gentleman will ache to squeeze him. Every father will "haw-haw" at his every antic. And the kids will go mad over him.

I dont believe it would be quite the right thing to decorate your lobby with diapers to advertise this baby and his pictures, but you must admit it would be something different.

Anyhow, these pictures are something different. The Stern Brothers are making them, and Universal is distributing them. The whole Universal organization is anxious to have you and your people see them—for these pictures are going to get you as you were never "got" before.

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
PAUL GULICK
EDITOR
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Vol. XXIII JUNE 5, 1926 No. 17

UNIVERSAL MOVIEGRAMS

ROB WAGNER, well-known Saturday Evening Post writer, has been engaged by Universal to assist in scenarizing "The Collegians" by Carl Laemmle, Jr. Harry Edwards will direct George Lewis in this series of ten two-reel college stories.

CARL LAEMMLE has promised Mary Philbin the role of Dea in the Victor Hugo story, "The Man Who Laughs." Charles Whittaker has made an adaptation of the story and it is Mr. Lammle's intention now to make the picture in this country instead of in Paris, as was previously announced.

UNIVERSAL has purchased an original story by Ernest Pascal entitled "Egypt." Lois Weber will make this her next production at Universal City. Its releasing title will be "A Savage in Silks."

WALLACE MacDONALD, who plays the leading role in Universal's Buffalo Bill serial, "The Great West That Was," started as an extra on the Universal lot, at three dollars a day. At that time Universal was making pictures at the little studio at Gower Street and Sunset Boulevard in Hollywood. MacDonald's first work was done under the direction of Lois Weber.

AT last the question of whether the negroes in "Uncle Tom's Cabin" should be real negroes or black-faced white folks has been settled. Universal last week announced that Charles Gilpin, known throughout the entire country for his remarkable performance in "The Emperor Jones" and other stage rôles, will play the rôle of Uncle Tom in Harry Pollard's production, now being made at Universal City.

IN order to avoid conflict with the title of a former success, Bayard Veiller has agreed to change the name of "Still Within the Law," which Edward Laemmle will direct at Universal City, to "Held By the Law." This production will be one of Carl Laemmle's Greater Movie List.

AS soon as Hoot Gibson finishes with "The Man in the Saddle" he will start a three picture engagement under the direction of Lynn Reynolds. The three pictures are his first three on Universal's Greater Movie List, "The Texas Streak," "Cheyenne Days" and "The Silent Rider."

Universal Company Producing Three Round-the-World Pictures

FOR the first time in motion picture history, Universal will produce three encircling-the-globe pictures. The company of eleven actors and technicians under the leadership of George Jacoby, celebrated European director, arrived in New York Sunday, aboard the Belgenland on the first lap of the round-the-world trip.

Lazare Burstein, general manager of Universal in Europe, whose arrival in New York Tuesday heralded the coming of the company Sunday, arranged the contract for the production of three pictures in this manner, concluding the arrangements made by Carl Laemmle, president, while abroad last year.

The title of the pictures are "The Woman Without a Name" to be produced in two parts of seven reels each, and "The Isle of Forbidden Kisses."

The company includes many popular Continental players. Marietta Millner, an Austrian actress and Elga Brink, a German favorite, play the leading feminine rôles in these productions. Jack Trevor, George Alexander and Stewart Rome, English actors, play the male rôles. Dr. Schirakower, prominent German journalist and scenarist, accompanies them, as well as a financial director, an art director and two cameramen.

The company will remain in New York three days. They will then embark for Jamaica on Wednesday. From Jamaica their itinerary will include the cities of Havana, New Orleans, Panama, San Francisco and Universal City. The second part of the expedition will continue the filming of this story, involving a trip around the world, from San Francisco to Honolulu, Yokohama, Kobe, Negasaki, Shanghai, Tokio and Ceylon and the return to Germany, where interiors will be filmed, will be over the trans-Siberian railroad.

George Jacoby is one of the foremost Continental directors. He has directed over one hundred and fifty pictures. His best known work in this country is "Quo Vadis," in which Emil Jannings was starred, which was shown in New York City in the winter of 1925.

The company filming the pictures, which Universal will distribute, is known as the Jacoby-Universal productions.

Telling the News with Pictures

Hollywood's newest kid star is given a lesson in the fine art of make-up by no less an authority than Marian Nixon. Marian, by the way, is now in New York enjoying a well-earned holiday after her work in "Spangles" with Pat O'Malley and in "Rolling Home" with Reginald Denny.

Laura La Plante is welcomed home from New York by William Seiter and a large bunches of roses.

Below: Reginald Denny, William Seiter, Edward Sloman and A. E. Dupont greet Louella Parsons, famous newspaper woman, at Universal City.

Mary Philbin meets a former townswoman, Joan Alden, who as Marian Rice won the recent Beauty Contest at the Randolph Theatre, Chicago, the climax of Chicago's celebration of Carl Laemmle's twentieth anniversary in the picture business, and was rewarded with a Universal contract.

Fay Wray, who appears to be toasting Hoot Gibson with red hot pop, is supporting Hoot in his latest, "The Man in the Saddle."

Elsa Benham and Wallace MacDonald forget the redskins for a few minutes in "The Great West That Was," the first of the new serials.

"Man Who Laughs" To Be Made At Universal City, Says Laemmle

IT has been definitely decided by Carl Laemmle, president of the Universal Pictures Corporation, that the big Universal production, "The Man Who Laughs," to be adapted from Victor Hugo's classic romance, is to be made in America, rather than in France. This picture is to be made by Universal in conjunction with the Societe des Films de France, the holders of the screen rights to the book, and when originally announced for production was to have been made in Europe, but with American stars and technical staff.

The script for the big production has just been completed at Universal City by Charles E. Whittaker, one of Universal's most noted scenarists. Weeks of preparation and research were spent on the story by Whittaker for this task. Owing to the wide popularity of the novel, historical accuracy was sought on even the unimportant details.

The picture will be directed by E. A. Dupont, Ufa directorial ace now enrolled under the Laemmle banner, and who is now directing "Love Me and the World Is Mine," a super picture co-starring Mary Philbin and Norman Kerry.

It is likely that Mary Philbin will play the rôle of Dea in the Victor Hugo picture. Other stars and players will be announced soon, it is promised.

The decision on the part of the Universal chief, acquiesced in, it is understood, by the French film society, means that the entire production facilities of Universal City will be placed behind Dupont in the making of this picture. Representatives of the French society will consult with the Universal studio heads during the production and everyone is satisfied that no screen values will be lost by reason of the picture's production in America. On the contrary, the new decision is said to assure a big production with maximum box-office value, such as Universal turned out on its other Victor Hugo story, "The Hunchback of Notre Dame."

Speculation is rife in the industry as to Universal's choice for the title rôle of "The Man Who Laughs." This queer character with the distorted face would seem to call for the genius of a Lon Chaney or some similar screen artist. The part of Ursus, the burly bear-trainer, also will call for a play of exceptional ability. Marc McDermott has been mentioned for the part.

It is expected that camera work on "The Man Who Laughs" will begin early in the summer. It is not likely that the completed picture will be released during the coming season, although it will be one of the first to be included in the Universal super production schedule for 1926-27 if there is any change in the present line-up. Otherwise, it may be expected as one of the big lead-off pictures for the Fall of 1927.

Laemmle Prepares For Trip Abroad

CARL LAEMMLE, president of the Universal Pictures Corporation, returned to New York this week for a brief stay before he goes to Europe on his annual Continental tour. During the past week or so he attended the Kentucky Derby at Churchill Downs, visited the Universal headquarters in Chicago and made a trip to his home town, Oshkosh, Wis.

Before leaving for Europe he will devote his attention to the completion of plans for Universal's Fall release schedule, The Greater Movie List, and further plans of the Universal Chain Theatrical Enterprises in that organization's quest for additional theatres. It is expected that by Fall, when the Universal chief returns from Europe, there will be 500 theatres under the Universal banner.

Photoplay Places "Flaming Frontier" Among "Six Best"

PHOTOPLAY Magazine has included Universal's super-production "The Flaming Frontier" among the six best of the month. (June). In commenting on the excellence of the production, Photoplay said:

"Another absorbing tale of the Old West, which is as spectacular and historically significant as 'The Covered Wagon.' It carries out the spirit of pioneer America.

"Edward Sedgwick, who is credited with the authorship and directorship, has approached the subject with a fine appreciation of its patriotic flavor, its sweeping pathos, and best of all, its historical accuracy. The Pony Express, West Point in 1875, the Indian uprisings and the famous battle—Custer's Last Stand—all these things are logically worked out, their details perfectly interlocked, the whole forming a splendid piece of workmanship. The picture is peopled with red-blooded characters enacted by a cast that is perfectly adaptable. Be sure the children see it!"

Newspaper Critic Writes In Praise Of Show World

A. L. WOOLDRIDGE, the Los Angeles correspondent of the following well-known newspapers—Kansas City Star, Omaha News, Milwaukee Journal, Portland East Oregonian, Denver Post, Des Moines Register, San Francisco Chronicle and Oakland Tribune—saw the pre-view of "The Show World" in Los Angeles, and this is what he thought and wrote. You can just bank on it that this is going to be one of the big productions of the year!

" 'Lois Weber poured a woman's soul into "The Show World" and it drips with emotion'.

"That's a bold, bald statement to make, but it was about all one heard at the Writers Club the other night when magazine folk, newspaper men and critics gathered to watch a preview of Miss Weber's first production for Universal.

"Ordinarily, blase scribes view a new screen production and courteously say, 'It's a most interesting picture', and depart. But when 'The Show World' was finished, they gathered about Miss Weber to extend a congratulatory hand and say—'It is delightful!' Which is some compliment.

"Not all pictures made in cinemaland are shown to correspondents before being dumped on the market. Many could not withstand the 'panning' they certainly would receive. Only when the producers are reasonably certain their offering can get by, are the writers invited in. Then they anxiously watch results.

" 'The Show World' has to do with a young actress (Billie Dove), who, through the course of circumstances, tries to go it alone, away from 'the star maker' (Francis X. Bushman) and fails. It is a picturization of the story 'Technic' which ran in the Saturday Evening Post. Miss Weber wrote the adaptation, the continuity and directed it herself. Billie Dove and Francis X. Bushman are featured and in the cast are Grace Darmond, Warner Oland, Caroline Snowden, Henry Victor, Henri La Garde, Robert Seiter and others. The picture will stand the acid tests among any writers, and assuredly is charming. The heart throbs of young womanhood are written all through it. Billie Dove does the greatest work of her career in the play and Francis X. Bushman rises to stellar heights. Watch this picture! 'The Show World' should be one of the most interesting pictures of the year.

"A. L. WOOLDRIDGE."

Reginald Denny On Way East For "Rolling Home" Showing

REGINALD DENNY, popular star of the Universal Pictures Corporation left Los Angeles this week for his first trip East since he made the famous "Leather Pushers" series, his first important bid for screen fame, four years ago. He had intended arriving in New York in time for the Broadway premiere of his latest Universal production, "Rolling Home," which opened in the Colony Theatre Sunday, but a slight illness detained him for several days.

Although Denny had intended coming directly to New York, his inability to get there in time for the opening night of "Rolling Home" prompted him to accept three unusual invitations from cities en route. He has been especially invited by the Mayors of Kansas City, St. Louis and Cincinnati to stop over in those three cities and meet many of his loyal fan supporters. The Universal star has accepted these invitations with pleasure and will spend a day or so in each place on his way East. He probably will arrive in New York the latter part of next week.

Although he will not arrive on Broadway until several days after the "Rolling Home" opening, he is expected to make several personal appearances at the Colony Theatre during the run, which is scheduled for several weeks' duration.

"Rolling Home" is a rollicking picture made from a story by John Hunter Booth. It was directed by William A. Seiter. Marian Nixon, the dainty Universal star, had the leading feminine rôle. Among others in the cast are Ben Hendricks, Jr., George Nichols, George Marion and E. J. Ratcliffe. The picture is a worthy successor to Denny's former screen hits, "Where Was I?" "I'll Show You the Town," "Oh, Doctor!" "Skinner's Dress Suit" and "What Happened to Jones," productions which have stamped him as one of the foremost comedians of filmdom.

Denny just recently completed "Take It From Me," the first of his 1926-1927 release schedule. Beginning with this production, Denny pictures will take another step upwards in screen importance. They will be handled as separate releases and known as Reginald Denny Productions and will rank in importance ahead of the other Universal Jewel pictures.

It is a coincidence that at the time that Denny is speeding toward New York, Marian Nixon, who supported him in "Rolling Home" and in many of his other successes, is leaving for Universal City after a short vacation in the East.

Conti Supervising Universal Super

CAPTAIN Albert Conti, formerly of the Machine Gunners' Escadron, Fifth Hussars, plays an important rôle in "Love Me and the World Is Mine," Universal's new super-production co-starring Norman Kerry and Mary Philbin, and directed by A. E. Dupont, famous Ufa director, now under contract to Universal.

Conti, in addition to playing the part of "Billy," is also supervising the military details of the production, which deals with Viennese life before the war. The cast comprises many of Hollywood's best-known players, including Betty Compson, Henry B. Walthall, George Siegmann, Martha Mattox, Helen Dunbar, Robert Anderson, Charles Sellon and about a thousand extra people.

To celebrate the winning of the Onward Cup, the trophy which is awarded each year to the Universal office of the Far East making the best business showing, the Manila exchange staged a party for the staff, their friends and local exhibitors. This picture was taken during the affair.

Universal Manager Of Shanghai, China, Visiting New York

NORMAN WESTWOOD, manager in China for the Universal Pictures Corporation, has just arrived in New York for a short stay and conference with Carl Laemmle, president of Universal, and Nate Manheim, foreign manager. He reports a steady improvement in film conditions in that country, despite the chaotic political and military situation in the country's interior which has considerably hampered the show business during the past year or so.

Westwood makes his headquarters in Shanghai. He has branch offices in Tientsin, Harbin and Hankow, and a sub-office in Dairen. Upon his departure for the United States he was the guest of honor at a banquet in the Palace Hotel, Shanghai, attended by leading Chinese exhibitors and others in the film business in that city.

Shanghai is rapidly becoming the Hollywood of China, he reports. There are now more than eighty Chinese companies producing in and around that city. Most of their film is for consumption in the small houses scattered throughout China, but they are gradually breaking into the big first-run houses, he says, and are rapidly developing studio technique and experience. So far their first-run showings are special exploitation ventures, much in the manner of Broadway showings in legitimate theatres for limited runs.

Reginald Denny, Universal's leading comedy-star, is one of the prime favorites in the land of flowers, says Westwood, that star's recent pictures, "What Happened to Jones," "Oh, Doctor!" and similar releases, proving to be big money-makers for the Chinese houses. In fact, he reports that American screen comedies both short and long, are highly popular with the Orientals and have superseded, to an appreciable extent, their former demand for serials.

The Universal manager, who is a native of Vancouver and who has been in Shanghai for six years, is highly enthusiastic over the new Universal product and expects to eclipse all former records for China this Fall.

"Les Miserables" Has Be

Entire London Press Writes I Special Showi

"THERE can be no hesitation in acclaiming 'Les Miserables as the most artistic and pretentious film production of the year," was the unqualified statement of the News of the World in reviewing the trade showing given "Les Miserables" in London by the European Motion Picture Co., Ltd., the distributors of Universal Pictures in the United Kingdom. "Les Miserables," is the French production purchased by Universal for release as a super-production on the 1926-27 schedule. Other critics were equally enthusiastic and David Lloyd George, the British Prime minister during the World War, was so interested that he asked for a performance at his home.

"Those who were present at the private view at the London Hippodrome during the week—and the audience included the French Ambassador and other diplomatic celebrities—were unstinted in their praise," continued the News of the World.

"The screen adaptation of Victor Hugo's masterpiece is an extraordinary achievement. The manner in which so voluminous a work has been kept within bounds of two parts, each taking over two hours to run off, is something to marvel at."

Audience Fascinated, Says Sunday Express

"Members of the Diplomatic Corps rolled up in impressive force at the London Hippodrome last Friday afternoon when 'Les Miserables', the French screen epic mentioned in these notes recently, received its British premiere under the auspices of the European Motion Pictures," reported the Sunday Express.

" 'Les Miserables' even in abbreviated form, ran for more than four hours, but the great audience, which included many French folk, who had come over specially from Paris, was obviously fascinated by the spectacle, a pageant of human interest that dazzles the eye and numbs the mind with its wealth of incident and grandeur. There were literary giants in those days.

"One needs new terms to describe a film of this kind. Its panorama is tremendous, and as the story unfolds and widens, reaching out into all aspects of human existence and embracing all classes of society, the spectator begins to feel that he is watching the march of humanity itself, and that all the sufferings, hopes and fears, joys and struggles of a complete generation of French history are here pressed into the compass of a single afternoon.

"The treatment, naturally, is episodic, and long intervals of time are bridged in somewhat breathless fashion, *** but the majestic narrative has been majestically produced and skillfully edited.

"It's dignity is immense, as one would expect from its sponsors, Les Films de France, and those to whom these vast canvases appeal will find it the mightiest and most satisfying entertainment ever put before them."

Masterpiece of Film Production

"There was something new in film presentation at the London Hippodrome yesterday afternoon, when a distinguished audience, including the French Ambassador and representative of other Embassies saw a 'private' view of the screen version of the Societe des Cineromans of Victor Hugo's 'Les Miserables' the greatest film that France has produced," said the Westminster Gazette.

"The stage prologue began with the showing of the author seated at a desk and talking to a schoolboy. He fell asleep, and the boy then opened the covers of the novel standing at one side of the stage and through the torn pages stepped successively the principal characters in the story, the impersonators being the same actors who played the parts in the film.

"And what a film!

"I have seen three different film versions of 'Les Miserables' and each had its good points, but this new production, which took four hours to screen yesterday *** is outstandingly the best.

"Never have I seen such sincerity combined with such perfect characterisation in acting, or such conscientiousness in producing.

"This is Hugo's story actually alive—or rather, the illusion of reality is so skilfully contrived that you do not regard it as a piece of fiction, not even a masterpiece of fiction, but as a human document wonderfully invested with heart and soul and mind.

"Henri Fescourt, the producer, is obviously an artist with a mind above 'stunts'. He has managed to re-create, and keep all through the long film, the authentic atmosphere of the period. The action in the revolutionary scenes in the second part—'The Barricades'—is full of colour and movement, but nothing is better than the sincere beauty and artistry of the earlier part—'The Soul of Humanity'—where the redemption of Valjean and his sub-

How Shall "Les Mis

"LES MISERABLES," which Universal has purchased from the Societe de Cineromans, has just been shown in New York in its entirety. It proved to be such a tremendous and well-knit production that it seems a pity to cut one foot from it. It is a splendid attempt to picturize in all its most important features the greatest of Victor Hugo's novels.

It is now arranged in two separate parts with a natural ending for the first and a beginning for the second as Victor Hugo planned them. It would be possible to release it in three different ways: in its entirety; as two separate pictures; or to cut it down to the proportions of an ordinary super-feature.

Because it is after all the exhibitors of the country who are most concerned in the manner in which this production shall be handled, this decision is going to be put up to them. Mr. Laemmle could not send every exhibitor in the country a personal letter, as he should like to do, but he is taking the opportunity the Weekly affords of writings this letter to them:

"I WANT YOUR ADVICE. Because you are interested in the betterment of motion pictures and new ideas they present, I am going to ask your opinion on a knotty problem.

"We have a magnificent screen version of 'Les Miserables', Victor Hugo's masterpiece. Containing a maximum of drama, beauty,

come the Talk of England

lraise of It---Lloyd George Has At His Home

sequent career as the benevolent Mayor of Montrieul are so superbly pictured.

"Much is due to M. Gabriel Gabrio as the redeemed ex-convict; Mlle. Sandra Milowanoff as Fantine (and later as Cosette); M. Jean Toulout as the tenacious Javert; M. Paul Norge as Mgr. Myriel (a beautiful character-portrait); and little seven-year-old Andree Rolane as the child Cosette.

"For tenderness and real pathos the scene in the Thenardiers' Inn when Cosette, the drudge, becomes the owner of the doll of her dreams would be difficult to match."

Acting Excellent, Reports Morning Post

"The film, which is 24,000 feet long, took over four hours to show, but though physically exhausting (despite a brief tea interval), it never lost vivid grip on eye and mind, and it retained remarkably the massive and spacious impression of the original," ran the review in the Morning Post.

"The acting is excellent in both. M. Gabriel Gabrio keeps building up the character of Jean Valjean throughout the long series of episodes. Mme. Sandra Milowanoff carries forward the affecting charm of Fantine into the grownup Cosette, and the child Cosette of Mlle. Andree Rolane—in going to the well incident, for example—is quite delightful; as is the boy Gavroche of M. Charles Badiole. Another capital performance is Mlle. Nivette Saillard's Eponine, a tactful representation of a melodramatic part. But it is impossible to distribute all the tributes deserved among the numerous cast."

Lloyd George Has Special Showing

Within two hours of his return from a trip to the North, David Lloyd George, former prime minister of England, witnessed the new film version of "Les Miserables" at his Churt home. Having heard that the new version of Victor Hugo's great book was in this country, the ex-Premier, who has read the book from cover to cover more times than he cares to remember, expressed a desire to see it.

James V. Bryson, managing director of the European Motion Picture Co., therefore made special arrangements whereby a private screening was held at Churt.

The setting could not have been improved upon, for the viewing took place in the vast oak panelled library, around the walls of which stood the mighty tomes of Hugo, Shelley, Thackeray and other writers of immortal fame. On either side of the huge fireplace, upon which the blazing logs cracked merrily, stood a strange coincidence, two huge oaken candlesticks, which were indeed symbolic of the Bishop's candlesticks which played so large a part in the opening chapters of Hugo's work.

The guests at this showing included the ex-Premier, Dame Margaret Lloyd George and Miss Megan Lloyd George, Lady Carey Evans, The Rt. Hon. and Mrs. Philip Snowden, Mr. and Mrs. Gwylem Lloyd George, Mr., Mrs. and Miss Ponsonby and Mr. and Mrs. Williams.

Prior to the screening the white-haired political leader asked a hundred questions referring to the film version of what he described as the most powerful story of the 19th century. Was the episode of Gavroche included in the film version? Would he see the Barricades? How had the producer dealt with the story of Fantine?

As the brain children of Hugo came to life on the screen, the party sat absorbed. It was nearly midnight before the screening was concluded, but despite his tiredness after the long journey, Mr. Lloyd George was enthusiastic in the extreme. Turning around to Mr. Bryson he said "it was a matter for great congratulation. It was one of the stories which influenced me in my youth as no other story ever did and which I told again and again to my children. The acting is brilliant, particularly in the performance of Gavroche and the little girl who plays Cosette, whilst the barricades are most powerful."

"I agree," said Mr. Snowden. "It is a very marvelous film which will be very popular."

A few days later the European Motion Picture Co. received the following letter expressing again Mr. Lloyd George's deep appreciation of the showing of the picture:

"Mr. Lloyd George has asked me to tell you how deeply interested he was in the film which you and your colleagues so kindly shewed him at Churt last Saturday. He was tremendously impressed with the picture, and the way the story was reproduced. Some of the acting he thought was especially brilliant.

"It was a great pleasure to Mr. Lloyd George to be able to witness this story which he has read and re-read from his youth upwards, and he asks me to convey to you his sincere thanks for your courtesy in making it possible for him to see it."

ıbles" Be Released?

pathos, thrill and entertainment, the picture has been produced in twenty-two reels.

"I do not wish to sacrifice a single foot of this masterpiece by editing it to what is called 'commercial length', nor do I wish the picture to receive anything less than maximum attendance. It has always been my aim to maintain a constant contact with the motion picture public. My endeavors along these lines have convinced me that American picture-goers are second to none in their desire for worth-while film entertainment. But—

"Is the American public willing to devote four and one-half hours to viewing a picture, even granting that the production is a masterpiece?

"Would you prefer to see 'Les Miserables' in its entirety at one sitting or would you rather see the second installment three days or a week after you had viewed the first? I should highly appreciate hearing from you in regard to this matter at your early convenience. In case you wish to discuss this letter with your friends or patrons, I should be more than glad to have their opinion also.

"Trusting to hear from you soon, and thanking you again for your interest in our activities, I beg to remain as ever

Cordially yours,
"CARL LAEMMLE
"President, Universal Pictures Corporation."

REGINALD

DENNY

--he is "Big Money" Denny now!

For the Day of Denny is here! There's not a bigger go-getter box-office star in the business! And *take it from me,* in these new Super-Productions he's way out ahead with the best in the field! Yes, sir! Now is the time to book Denny — for the Day of Denny is here!

UNIVERSAL

"Take it from me"

A William A. Seiter Production

Adapted from the big musical comedy success by Will B. Johnstone and W. R. Anderson

—WAY OUT AHEAD!

Big Chains Acquire Stern Bros. Comedies

ONE of the biggest single short subject contracts ever closed by the Stern Film Corporation, producers of Stern Brothers Comedies for Universal release, has just been closed with the Charles Olsen group of theatres in Indianapolis.

The three Olsen theatres, the Apollo, the Ohio and the Lyric in that city have obtained the first-run rights for the entire output of Stern Brothers series comedies during 1926-27. The contract includes the four series of thirteen two-reelers, 52 pictures in all, now being made for distribution as part of Universal's new schedule.

The several series are "The Newlyweds and Their Baby," being adapted from the George McManus cartoons, with Jed Dooley, Ethlyne Clair and Sunny, a remarkable 15 months' old baby, in the leading roles; the "Let George Do It" series, also adapted from a McManus cartoon strip, with Sid Saylor as the leading comedian; the "What Happened to Jane" series, concerning the escapades of a young engaged couple, and "The Excuse Maker" series, featuring Charles King, and dealing with the humorous adventures of a young Lothario.

The Universal-Olsen deal for the Stern Brothers Comedies is said to be a very substantial one, running into many thousands of dollars, and setting a new high-water mark for Stern Brothers Comedies in that city.

The Stern Brothers also have closed with the Cooney Brothers for the appearance of the new Buster Brown Comedies and "The Newlyweds and Their Baby" comedies in the Capitol, Stratford and Avalon Theatres in Chicago at a handsome figure, which definitely puts these two series of two-reelers in the big money class in that territory.

Snookums pays a visit to his father's office in "Snookums' Tooth," the first of "The Newlyweds and Their Baby" series, with the consequences shown above.

—oOo—

National Review Board Commends Stern Films

STERN BROTHERS COMEDIES are winning the coveted asterisk of the National Board of Review Photoplay Guide more and more frequently.

During the past winter, a surprising percentage of Stern Comedies have been commended as excellent entertainment and in a recent report of the National Board of Review two comedies from that producing concern were selected for preferred mention. They were "Buster's Sleigh Ride," the newest Buster Brown comedy, and "Love's Hurdle," one of the first of the new "Excuse Maker" series of comedies which the Sterns are making for next year's market.

The National Board of Review especially recommends these comedies for their family entertainment value.

"Buster's Sleigh Ride" was filmed high in the California mountains during the snow season and shows the popular scamp, his playmate, Mary Jane, and the famous Tige, in a series of humorous winter sport scenes and escapades. The acting of Pete, the dog comedian who plays Tige, is characterized by the criticisms of the National Board of Review as "Excellent."

"Love's Hurdle" features Charles King, a new Stern Brothers comedian, and depicts him as a shoe-clerk who has "tan-bark" aspirations. Adrienne Dore, runner-up in the National Beauty Prize Contest at Atlantic City last year, plays opposite him in the role of a young heiress upon whom he tries to make an impression. The comedy is filled with funny situations from start to finish.

First of "Newlyweds" Brought East by Stern

JULIUS STERN, president of the Stern Film Corporation, makers of Stern Brothers two-reel comedies for Universal release, arrived in New York this week with prints of the first three comedies of "The Newlyweds and Their Baby," the new series of fun-films being made for next year's market. The series is being adapted from the famous newspaper cartoon characters by George McManus. After seeing the three comedies, Universal executives heartily congratulated Julius and Abe Stern in turning out such high-class two-reelers. The new series, it was predicted, will be even more popular and successful than the Buster Brown comedies, the series by which the Stern Brothers surprised the cinema world last season.

"The Newlyweds and Their Baby," adapted and directed by Gus Meins, who made most of the Buster Brown comedies, are aimed at the first-run houses of the land, and, according to reports from Abe Stern, vice-president of the Stern Film Corporation, who cooperates with tre Universal sales force in the handling of Stern Brothers Comedies, they already are being booked, sight unseen, into many big houses, on the strength of the George McManus cartoons and the past performance of the Stern Brothers studios as evidenced by the Buster Brown comedies.

The first three "Newlyweds" brought East by Julius Stern are "Snookums' Tooth," "Snookums' House Party" and "Snookums' Buggy-ride." The role of Mr. Newlywed is played by Jed Dooley, long-time vaudeville favorite, especially engaged for this part. This is his first appearance on the screen and he is said to have great promise as a screen comedian, having many of the qualities which made Buster Keaton, Harry Langdon and similar stars popular.

Mrs. Newlywed is played by Ethlyne Clair, a Southern beauty recruited from the East, where she was an amateur artist and an occasional screen player. She has a striking resemblance to the attractive Mrs. Newlywed of the McManus cartoons.

Snookums, the Newlywed baby, is being enacted by a 15 months' old boy discovered in Hollywood by Julius Stern. His name is Sunny, that's all. In this youngster the Stern Brothers have a "find." He is always at ease before the camera and is continually up to laughable baby tricks, many of which are without doubt voluntary and unprompted.

ARTHUR B. REEVE'S

Super Mystery Thriller

Produced in Cooperation With

THE BOY SCOUTS OF AMERICA

The RADIO DETECTIVE

starring

Jack Daugherty

with Margaret Quimby and Jack Mower

adapted from the story appearing in

BOY'S LIFE MAGAZINE

Reprinted by special permission from

BOYS' LIFE

For all Boys — Published by the Boy Scouts of America

In Front of the Megaphone

By Scout James Delk

Illustrated by scenes from the photoplay "The Radio Detective"

A BOY SCOUT week-end camp in the hills of far-famed Hollywood; the sudden roar of a forest fire sweeping over a ridge; a frantic rush for shovels, sacks, hoes; smoke, flames, crashing trees, devastation! Scouts and their Scoutmaster battling, stumbling, falling, choking!

Behind this scene of fiery wrath, a director stentoriously megaphoning for "ACTION!" and tersely broadcasting his instructions; cameramen calmly cranking their machines to record the "desperate" efforts of scouts to check the on-sweeping holocaust!

women, mothers and fathers, would for the first time have aroused within them an interest in, and appreciation of, Scouting. To us was permitted the responsibility of displaying to a far-flung audience many of the basic principles of our great organization!

In off-moments, between sets, we said to one another: "If this story from BOYS' LIFE takes popular approval, if the many people who see this picture are stirred by the theme of Scouting, then more and more and bigger and bigger pictures will be made from the stories in BOYS' LIFE, and more and more people will become impressed with the importance of Boy Scout training!"

We were participating in an innovation that might prove to be an impetus in the growth of the Boy Scouts of America as

as long as we might be needed in "the pictures." Alas, we did not know that school teachers are ubiquitous; that they even haunt the studios, alert to shatter the leisure of junior film folks with the depressing cry, "Come, children, let us now get back to our lessons!"

Did I say that Los Angeles Scouts are blasé to the thrill of picture making? I qualify that. To dash through smoke, even if that smoke comes from hidden and prosaic sulphur pots; to fight flames, even though the forest is of logs and the leaves of oil-soaked excelsior; to dodge falling trees, even though the tottering "monarchs" are guided by invisible wires, is, surely, stirring. For the smoke from smudge pots is as suffocating, the flames in a made-to-order forest are as hot and searing, and wire-guarded trees crash as heavily as other smoke and flames and tottering timber.

and modes of mirth.

"The Radio Detective," by Arthur B. Reeve, originally appeared in BOYS' LIFE. These scenes are from the "movie" by the same title. It is a serial worth seeing

It was just a "bit" (as we movie actors say) in the daily life of the film capital of the world; just the taking of a scene, so common-place that passing autoists gave a glance of mere tolerance—or monotony.

Yet, on the other hand, it was perhaps the opening chapter of something big and vital to the future of the Boy Scout Movement, for it marked the advent of Scouting into moving pictures on a major scale. No casual piece of interpolation, no mere "byplay," but the filming by Universal of "The Radio Detective" as written by Arthur B. Reeve and published in BOYS' LIFE a year ago.

This great motion picture production corporation was converting the thrilling Craig Kennedy story into a serial feature, in ten breath-taking chapters, and Los Angeles Boy Scouts were being utilized as actors.

To be sure, Los Angeles Scouts who portrayed rôles in "The Radio Detective" could not quiver with the thrill that would probably come to most other scouts of the country at finding themselves suddenly drafted as "movie stars." We are much too accustomed to turning a corner and confronting an Indian potentate, or a blood-thirsting pirate, or Abraham Lincoln in all his impressive solemnity, or any other character of history or fable. Too frequently we see groups of strange and much-painted "strolling players" being photographed on street corners or on perilous ledges or even in street cars.

But, as we fought flames or dragged the hero from "certain" death on a cliff side and day after day faced the camera and fulfilled the orders of a harassed director, there was one deep and satisfactory feeling in our hearts: SCOUTING WAS IN THE MOVIES in a GREAT, BIG WAY!

As we went through our parts, with the whir of the camera in our ears, we carried the serious thought that many thousands of other scouts from one ocean to the other would view everything we were doing; that thousands of adult leaders would be interested in our every move; and, most important of all, a vast host of men and

Radio Detective" had been secured from National Headquarters by Universal and the scenario developed, Scout Executive E. B. DeGroot, of Los Angeles, assigned Scoutmaster Carl McElvey, Troop 82, Los Angeles, to assist in the technical direction of the scout scenes in the field. It was then that a group of us, mostly from Troops 52, 78 and 82, received our telephone calls to report at Universal City, not far from the Hollywood hills Scout camp of Los Angeles district council.

We filed through the studio gates and, on our way to our first "set," greeted General Custer on his way to make another "last stand," a Russian Duke about to lead another lost cause against the Japanese, a band of Indians on the war path, innumerable fine ladies in hoop skirts and the faded finery of other days, and strange people from far lands. We were particularly jubilant in that fact that we held "permit cards" which relieved us from attendance at school for

Scout Denver Rose, Troop 78, peeling an onion, with great tears deluging his cheeks.

And the adventure of the squirrel. The picture will show the "tough boy" bringing him into camp, the purchase of the little animal by the "Scoutmaster" of "Troop 63" and the release of the squirrel as a lesson to the captor. But it will not show that this rented-by-the-day squirrel fled toward the hills, hotly pursued by the frantic owner and a horde of "extras" flourishing army blankets. Nor how the squirrel was finally caught, escaped again, was discovered twenty-four hours later in a hole beneath a tree and a paid guard set to await the eventual exit of the "varmint."

The story of "The Radio Detective" is not to be repeated here. Most of the readers of this magazine remember it. Suffice it to say that it was splendidly adapted to a film version, and when one has seen Chapter I of the picture there will be deep suspense until Chapter II is shown.

THE part of "Craig Kennedy" was taken by John Prince. "Ken Adams" was enacted by Howard Instedt, and his sister, the heroine, by Miss Margaret Quimby. She, by the way, was in love with our "Scoutmaster," Jack Daugherty. The villain, he who as head of the great radio corporation seeks to prevent our "Scoutmaster" from marketing a revolutionizing radio invention, was portrayed by Jack Mowers, with Miss Florence Allen as the female villain. The "tough boy," who, of course, joins the Scout troop and quickly goes to first class, was Wallace Baldwin.

A thrilling rescue of the hero by scouts at a cliff beside the Pacific Ocean, a "field day" depicting the fireman's lift race, litter drill and signaling contests, are typical scout scenes.

I assure you it is "worth while": watch for it! And let us hope that it is the precursor of many great film dramas that will disclose the importance of the Boy Scouts of America.

READ WHAT THEY SAY
in

SCOUTING

A Magazine of Information for Scout Leaders

MARCH, 1926 VOL. XIV. NO. 3

A Great Scout Motion Picture

WE ARE happy in being able, after many conferences and months of work, to announce to the Field the completion of a motion picture exceptionally rich in Scouting values, although not primarily a Boy Scout picture. This is a ten-episode serial film, two reels to each episode, and named *The Radio Detective*. It is based on the story by that name, by Arthur B. Reeve (creator of the famous character "Craig Kennedy, the Scientific Detective"), which ran in *Boys' Life* in 1923. This is a thrilling detective story, in which the principal character is a scoutmaster, and members of his troop have much to do with the development of the plot. The producers, Universal Pictures Corporation, in order to do full justice to the Scouting scenes in the story, sought our cooperation, and Mr. E. B. De Groot, Scout Executive, at Los Angeles, consented to select the scouts and give his personal, close supervision to their appearances in the picture. The result is that out of a *Boys' Life* story has grown a gripping motion picture, shot through with Boy Scout activities of such fidelity and delightfulness, that it becomes a most effective piece of indirect promotional matter. We believe it cannot fail to make boys who see it want to be scouts, and good scouts, and to make men want to be identified with the Movement in leadership capacities.

The May issue of *Boys' Life* will give further details. The picture will be released at the end of April, and we understand that already some 3,000 local picture houses have signed it up. By all means, be on the watch for it in your community. Do more than that, if you want your public to see a great Scouting picture that will make friends for the Movement—make sure that a good motion-picture house in your neighborhood books *The Radio Detective* at the earliest possible date.

Read every word — then book this master serial.

"THE RADIO DETECTIVE"

which is bound to be a tremendous clean-up for you.

One of Universal's Lucky Six Adventure Serials

Trade Paper Man Praises Prologue At Colony Theatre

AMONG the many letters which have come to Universal praising the prologue preceding "Outside the Law" at the Colony Theatre, New York, is the following from A. Van Buren Powell, editor of "Straight from the Shoulder," "Your Equipment," and "Quick Reference Release Chart" of the Moving Picture World. He writes:

"I saw 'Outside the Law' last night; and because I handle exhibitor reports, see quite a few pictures and am pretty 'hard boiled' about technique and audience qualities, I think you will be interested to know that this is the first picture for months about which I was compelled to forget technique and allow myself to be just a part of an audience that reacted purely to emotion.

"Largely, I am certain, this effect was produced by the really marvelous atmosphere created by the prologue.

"At no other picture introduction within my recollection have I been so completely spellbound by simple, sincere, direct and masterly creation of atmosphere—and that others in the audience around me remarked 'clever' and 'isn't that a wonderful way to get you in the spirit of the picture' and 'ah'—merely corroborates my respectfully offered congratulations for your way of putting over this really fine re-release."

George Lewis Has Rapid Rise To Screen Fame

GEORGE Lewis, who was a struggling extra a year ago, will play the feature role in Universal's big naval drama, "The Big Gun" which will be made this summer.

Lewis also has been signed recently to play the leading role in Carl Laemmle, Jr.'s series of two-reelers "The Collegians."

"The Big Gun" will be directed by Harry Pollard after he completes "Uncle Tom's Cabin" and will be made largely at sea.

A year ago an extra, Lewis was discovered by Edward Sloman and played a featured role in "His People." Upon the completion of the picture Universal gave him a five-year contract and promised him great things, a promise which has been kept.

He played a prominent part in Sloman's "The Old Soak," starring Jean Hersholt, which was recently finished. He is now well on the road to stardom.

This tableau, staged after Universal's published presentations by Jack Savage, proved a tremendous success as an introduction to "The Flaming Frontier" at the Colony Theatre, New York. The set was silhouetted against a deep red along the bottom which graduated to yellow, the yellow to green and the green to blue at the top. A scrim in front added depth. Moving clouds, active flag and "Retreat" sounded by the trumpeter created an appropriate atmosphere for the picutre

Scout Executive Enthusiastic About "The Radio Detective"

FOR the first time in the history of motion pictures, the Boy Scout is realistically and interestingly represented on the screen in "The Radio Detective," a motion picture serial produced by the Universal Pictures Corporation.

That is the verdict of E. B. De Groot, scout executive of the Los Angeles council of the international scout organization, who worked with the Universal company as "technical expert," and voiced his fullest approval of the picture when it was completed.

Mr. De Groot wrote of the picture: "The enthusiasm which I expressed upon reading the scenario last August was heightened and sharpened this morning as I saw the picture. Hearty congratulations to you and your associates for having produced a thrilling picture wherein, for the first time, in a commercial picture of any importance, Boy Scouts really register.

"In my opinion, the picture is worthy of promotion by the Boy Scout organization."

The picture will be officially dedicated to the Boy Scouts of America, according to Carl Laemmle, president of the Universal company, who supervised the making of the picture.

A whole troop of Los Angeles scouts were engaged to appear in the picture, supporting Jack Daugherty, star of the production, who plays the role of a Scoutmaster, and a "radio detective."

The picture was adapted from the novel of the same name by Arthur B. Reeve, and in it appears Reeve's famous and popular character, Craig Kennedy, the hero of many of his best known mystery and detective novels. William B. Craft directed the picture from the scenario by William Lord Wright, well-known film writer, and the supporting cast includes Margaret Quimby, Jack Mower, John T. Prince and other well-known screen players.

The novelty of appearing before the camera, and seeing the inner workings of a motion picture studio proved intensely interesting to the members of the Boy Scout troop of Los Angeles who appeared in "The Radio Detective." Although the star, Jack Daugherty is not in reality a scoutmaster, he might easily be one, for he is regarded as one of filmdom's most athletic stars, and he quickly won the admiration of the scouts with his ability and daring in conquering villains by the dozen, swimming, riding and fighting.

FLAMING

THE FLAMING FRONTIER—Universal

ANOTHER absorbing tale of the Old West, which is as spectacular and historically significant as "The Covered Wagon." It carries out the spirit of pioneer America. Edward Sedgwick, who is credited with the authorship and directorship, has approached the subject with a fine appreciation of its patriotic flavor, its sweeping pathos, and best of all, its historical accuracy.

The Pony Express, West Point in 1875, the Indian uprisings and the famous battle—Custer's Last Stand—all these things are logically worked out, their details perfectly interlocked, the whole forming a splendid piece of workmanship. The picture is peopled with red-blooded characters enacted by a cast that is perfectly adaptable. Be sure the children see it!

From the June issue of Photoplay Magazine

FRONTIER

"ONE OF THE SIX BEST PICTURES OF THE MONTH!"

says Photoplay Magazine

The fans' own magazine has blazed the way for this glorious spectacle of the West! Read the review on the opposite page. What a send-off! Just imagine what the fans will say when they see it at your theatre! Truly an epic film bound to burn up the country with enthusiasm and praise! Stick up the title on your marquee and watch the receipts pile up! It's a great picture packed with showmanship — and a marvelous audience gatherer. Don't lose a minute! Book it today!

AN EDWARD SEDGWICK PRODUCTION

With an All-Star Cast Including HOOT GIBSON
DUSTIN FARNUM — KATHLEEN KEY
ANNE CORNWALL — and thousands of others.

Presented by Carl Laemmle

A Universal Super-Production

UNIVERSAL - WAY OUT AHEAD!

International Newsreel was first on Broadway, and a number of other famous thoroughfares, with pictures of the Kentucky Derby at Churchill Downs. A general view of the track is given in this still.

International First on Broadway With Kentucky Derby Pictures

THE running of the Kentucky Derby at Churchill Downs afforded International Newsreel an opportunity of being first on the screen on Broadway, as well as in a number of other cities, with motion pictures of the turf classic. The pictures were shown at the Capitol, Strand, Rivoli, Colony, Warners' and other New York houses at the matinee Sunday afternoon. They were also shown in Chicago at the matinee performances, while in Cincinnati they were on the screen on Saturday night. Clips from the negative sent to Cincinnati were given to the *Cincinnati Enquirer* which carried a five-column lay-out on the first page of the Sunday edition with the credit line, "International Newsreel photographs above made from motion picture film through the courtesy of International Newsreel."

Elaborate preparations for covering the Derby had been made by International Newsreel. Eight International Newsreel cameramen were assigned to the event. As soon as the race was over, one set of negatives was carried by airplane to Cincinnati, arriving there at 7 p. m. Prints were made in Cincinnati for that city and the South. Another set of negatives was flown to Chicago where prints were made for the West. Other negatives were flown to Dayton and Cleveland and thence to New York, arriving at Hadley Field at 9:30 Sunday morning. From that point they were delivered to International Newsreel's laboratory by motorcycle and the first prints reached Broadway theatres at two o'clock Sunday afternoon. Prints were sent by airplane from Chicago to the Coast, as well as to Dallas and other points in Texas.

Posters for the race accompanied the shipments, so that exhibitors were enabled to use them simultaneously with the showing of the film. Especially designed posters on the Kentucky Derby were made up ahead of time and shipped in advance to all Universal Exchanges in order to assure exhibitors of proper lobby displays for this Newsreel event.

Horton Featured In "Taxi! Taxi!"

EDWARD EVERETT HORTON is playing the featured role in "Taxi! Taxi!". It will be his third Universal production since he left the stage of the Majestic Theatre last fall to specialize in motion pictures.

His work in "Taxi! Taxi!" is under the direction of Melville W. Brown, who recently made such a success of his first directorial vehicle, "Her Big Night," starring Laura LaPlante.

Horton has played in "Poker Faces," directed by Harry Pollard, and "The Whole Town's Talking," directed by Edward Laemmle.

"Taxi! Taxi!" is a fast moving farce of the type that gives Horton the greatest opportunity for development of his characteristic drollery.

Newsreel Shows Polar Expeditions In Current Issue

FIRST pictures from the polar regions shown in the current issue of International Newsreel No. 40, vividly portray the Byrd and Amundsen achievements and demonstrate the amazing progress of polar exploration. Remarkably thrilling are pictures which show the *Norge* in flight with the flags of three nations —Norway, the United States and Italy—flying gayly from the history-making dirigible. It was these three flags that Amundsen dropped when the *Norge* passed over the North Pole. There are many intimate scenes of Amundsen and his intrepid American companion, Lincoln Ellsworth, who celebrated his 46th birthday as the *Norge* crossed over the roof of world. There are also similar scenes of Amundsen and Colonel Nobile, the Italian expert, who piloted the *Norge* on its epochal journey.

Included also are scenes of the achievement of Commander Byrd who, with Bennett, shares the honor of being first to fly over the North Pole.

Picturesque and appealing in the extreme are International Newsreel's exclusive pictures of the last "overland" attempt to reach the pole—the ill-fated Algarsson expedition that hoped to plant the British flag at the top of the earth. The scenes of Algarsson's gallant little ship battling its way through the treacherous ice and then grasped tight in the clutch of the pack, where only a few miles were covered in as many weeks, are in striking contrast to the swift flight over the same territory of Byrd's giant Folker and Amundsen's dirigible. There are many close-ups of the ice ridges, as described by Byrd and members of the Amundsen expedition and over which the unfortunate Algarsson struggled a few feet at a time with his loyal, starving dogs.

These exclusive polar pictures of International Newsreel are among the most interesting ever shown.

Beregi Supporting Reginald Denny

THE noted European actor, Oscar Beregi, who has appeared in some of the most popular foreign productions and who was recently signed on a five year contract by Carl Laemmle, has just played his second role at Universal City. He supported Reginald Denny in "Take It From Me," which William Seiter directed. His first role was in "The Love Thief," with Norman Kerry.

They Know What They Want

Extracts from Letters Written to Carl Laemmle by Readers of His Column in The Saturday Evening Post

"SKINNER'S DRESS SUIT" GAVE MOST PLEASURE

"I SAW 'Skinner's Dress Suit,' and I just wanted to let you know that I have never enjoyed a picture quite as much as I did that one. I am not given to writing letters of this kind as I go almost continually to the picture houses when I can find the time and see all kinds of pictures, good and bad, but nothing that I have seen recently has brought quite the laughs and enjoyment that Mr. Denny's picture did. It is a pleasure to be able to go into a picture house and witness offerings of this kind and feel that you have really been entertained.

"Mr. Denny never was a favorite player of mine, but he has established himself, and I trust you will continue to keep him in the same plane of high class comedies of this kind, a thing the screen has been lacking for a long, long time.

"Here is continued success to Mr. Denny and yourself in all his future pictures, and I trust many more will come this way."

—Robert M. Reed, Kansas City, Mo.

CALLS GUMP COMEDIES BEST SHE'S EVER SEEN

"I AM writing to let you know my opinion of 'The Gumps.' These are the best comedies I have ever seen. The actors who impersonate 'Andy,' 'Min' and 'Chester' are excellent. These comedies are not the everyday foolish comedies you might see any time at a movie, but show often the results of Andy's bragging. There is not a comedy of 'The Gumps' I have not really enjoyed."

—Miss Frances Bitz, Baltimore, Md.

"The Flaming Frontier" Is Crackerjack

"WE have had a pre-showing of 'The Flaming Frontier.' It is a crackerjack, and a sure winner. It should please all."

—Charles Mank, Jr., Staunton, Ill.

UNIVERSAL PICTURES AS NEAR PERFECT AS ANY

"IT has been my good fortune during the past two or three weeks to have seen four Universal pictures. They were 'The Goose Woman,' 'What Happened to Jones,' 'His People' and 'The Phantom of the Opera.' It is so seldom that I can go to the theatre and see four consecutive pictures produced by the same company that are as consistently good as these were, that I feel I must at least let you know how much I enjoyed them. It pleases me and I know it will please you to say that Universal is ever progressing. They are by no means perfect, but they are as near perfect as pictures are made. I think 'His People' worthy of special mention because it is unusual. We need more such pictures."

—M. L. Backus, Madison, Wis.

"BEAUTIFUL CHEAT" WONDERFUL

"I SAW your wonderful production last Thursday, 'The Beautiful Cheat', starring Laura La Plante. I truthfully pronounce it a fine picture. Miss La Plante did her work excellently."

—John C. Alderson, Coak Creek, Tenn.

"COHENS AND KELLYS" IDEAL GLOOM CHASER

"I HAVE just had the supreme pleasure of seeing 'The Cohens and Kellys.' One cannot praise the picture too much. It is assuredly one of the finest, most wholesome, clean-cut comedies ever produced. The story is spotted judiciously with laughs, laughs and then more laughs. Should anybody yearn for a couple of hours chock full of fun, I will earnestly recommend the ideal gloom chaser—'The Cohens and Kellys'."

—M. Frank, Philadelphia, Pa.

SEES "STILL ALARM" THREE TIMES IN WEEK

"I AM writing to express my appreciation of the wonderful picture you have put on the market, 'The Still Alarm,' which I have been to see three times in the week in St. Paul, Minn. The production is one of the finest I have seen, and the photography is extremely good."

—H. Bagley, St. Paul, Minn.

"WHAT HAPPENED TO JONES," FUNNY, CLEAN

"'WHAT Happened to Jones' was certainly a good, funny and clean picture."

—F. P. Harlow, Louisville, Ky.

CHEERS FOR MISS NIXON IN "SPORTING LIFE"

"AFTER seeing 'Sporting Life' I feel as though I just have to write and tell you how very much I liked it. It was great and my friends and I enjoyed it very much. Miss Nixon is to be congratulated on her wonderful work. She is an actress if ever there was one."

—Miss M. Knapp, Corning, N. Y.

ENJOYED EVERY FOOT OF "UNDER WESTERN SKIES"

"THIS is a complimentary letter about 'Under Western Skies.' It was certainly a piece of art and everybody in the audience enjoyed every foot of it."

—Mrs. Fred B. May, Albany, Ga.

"FLAMING FRONTIER" IS GREAT PICTURE

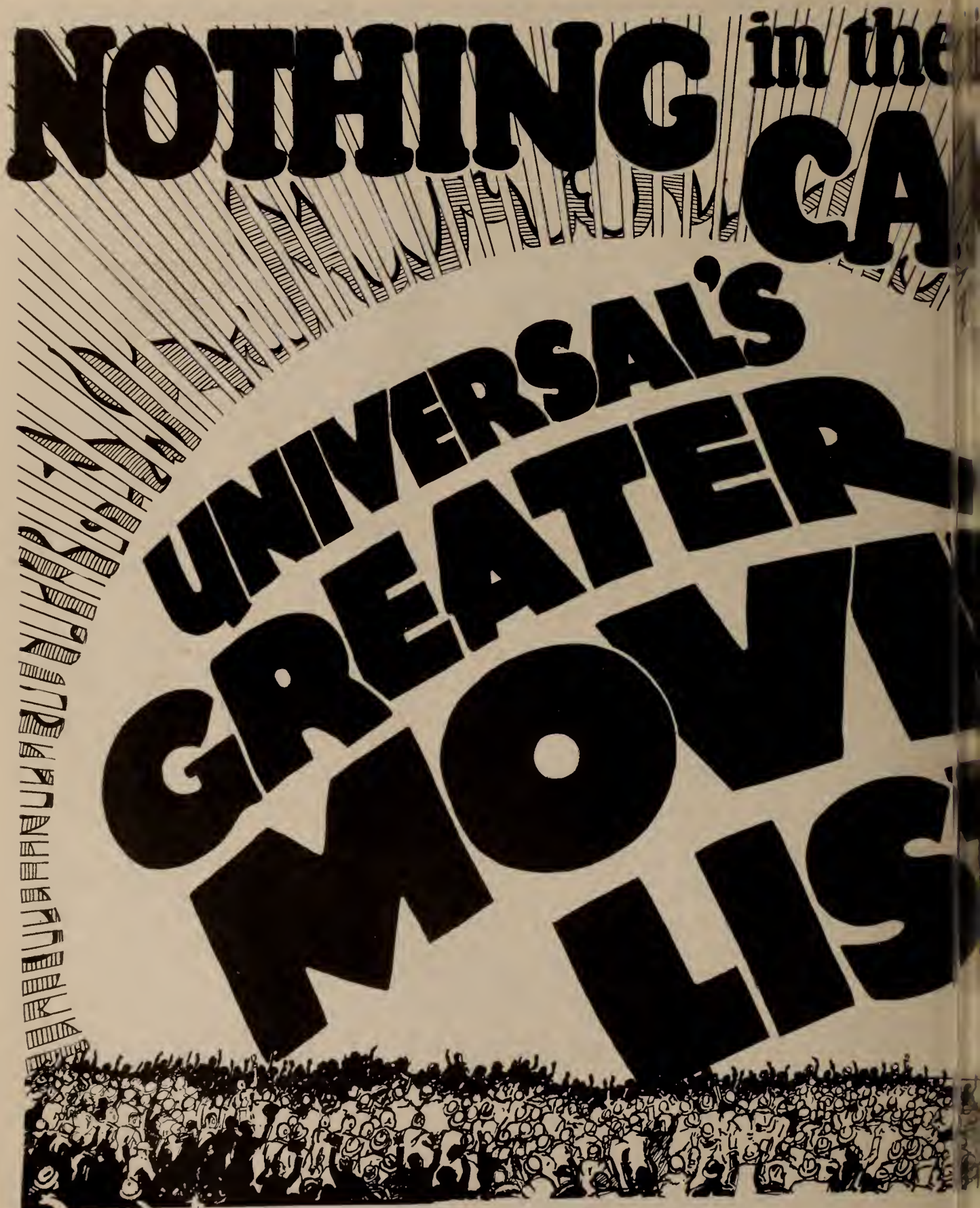
"I SAW 'The Flaming Frontier' in New York. Thought it was great."

—W. Abrams, Philadelphia, Pa.

MARY PHILBIN SCORES IN "STELLA MARIS" ROLES

"CONGRATULATIONS to little Mary Philbin for her wonderful acting in 'Stella Maris.' Her 'Unity' will ever remain in my memory, and I'm not at all ashamed to say she brought tears to my eyes, —then, too, she brought laughter, that kind with tears mingled with it."

— Mrs. R. H. Chadeayne, New York, N. Y.


NOTHING in the
UNIVERSAL'S

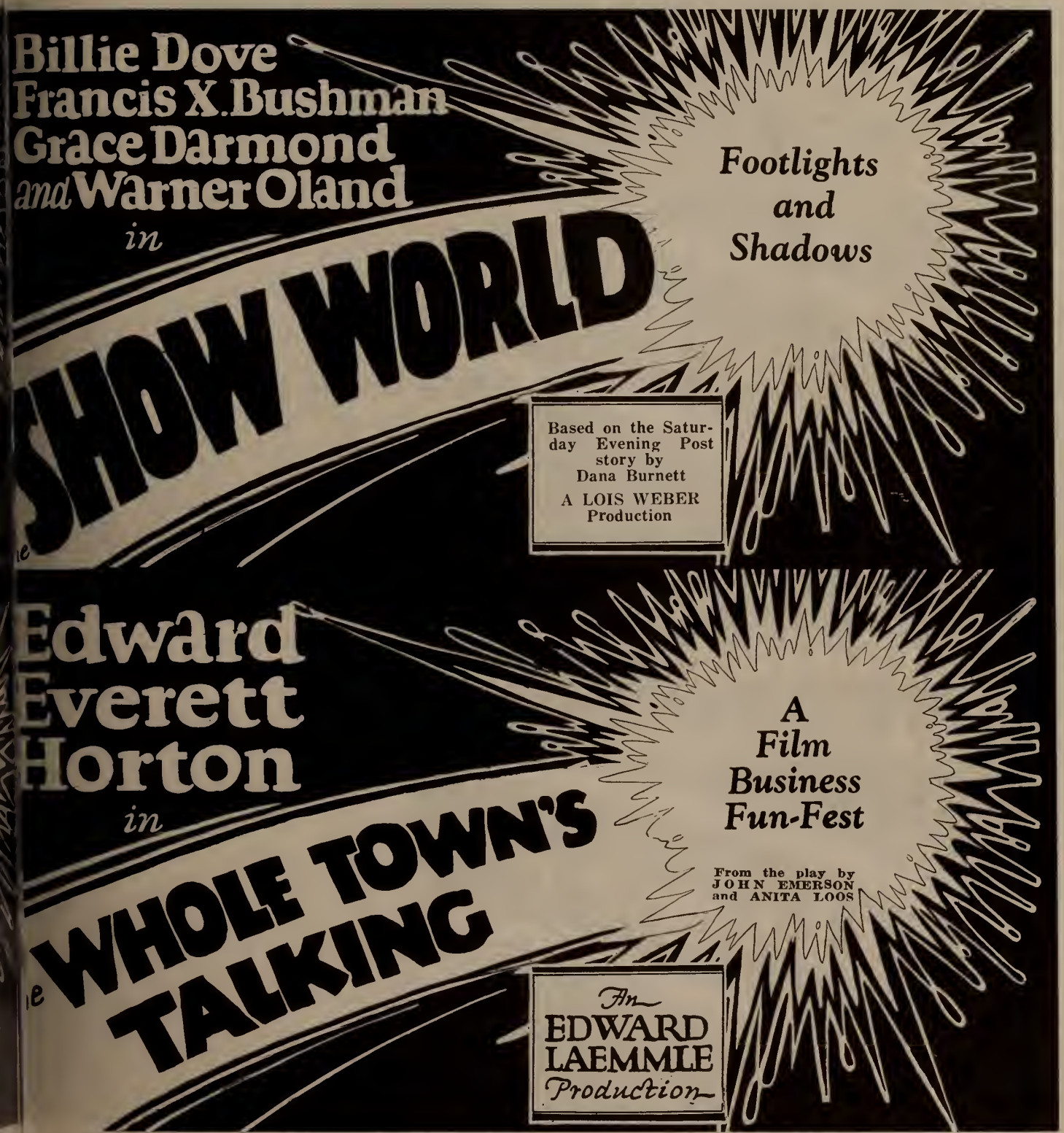
TWENTY YEARS OF showmanship experience made this list. No expense has been spared — not a cent wasted. The Greater Movie List has everything! That's why it's far ahead of anything in the field today!

Book This Profit List

Poker Faces
The Ice Flood
The Runaway Express
Her Big Night
The Mystery Club
The Old Soak
The Whole Town's Talking
Perch of the Devil
The Show World
Prisoners of the Storm
Held by the Law
Spangles
Savage in Silks
The Bargain Bride
Butterflies in the Rain
Down the Stretch
Too Many Women
Taxi Taxi
The Love Thrill
Beware of Widows
The Wrong Mr. Wright
The Texas Streak
Ace High
The Prairie King
The Buckaroo Kid
Hero On Horseback
Cheyenne Days
The Silent Rider

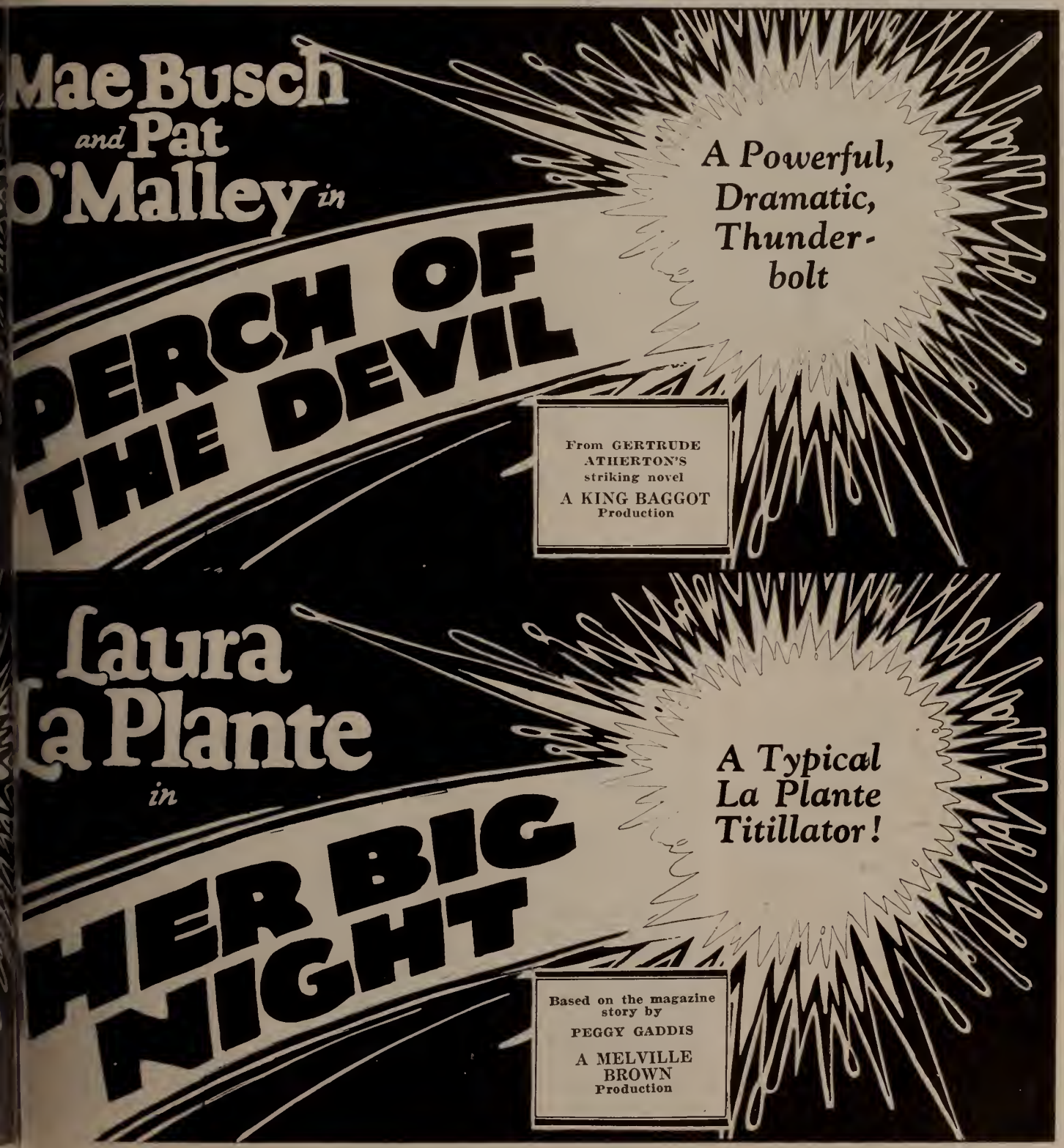
PLAY THESE GREATER MOVIE

LIST ACES for BIG WINNINGS!



BREAK INTO THE BIG MONEY

with the GREATER MOVIE LIST!



This 4-color poster, the result of a tie-up arranged by the European Motion Picture Co. for Buster Brown Comedies, is appearing in more than 30,000 shops throughout the United Kingdom selling the internationally famous Spratts dog food.

Tige's Portrait Adorns Dog Foods Poster

TIGE, the canine pal of Buster Brown and Mary Jane in the Buster Brown Comedies produced by Stern Brothers for Universal release, has placed his endorsement on the famous Spratts dog biscuits and thereby enabled Pat Glynn, press manager of the European Motion Picture Co., Ltd., Universal distributor in the United Kingdom, to make a far reaching tie-up with the dog food manufacturers. Spratts dog biscuits are sold all over the world and in Great Britain, alone, there are more than 30,000 agents. Each of these shops now flaunts the four-color poster, reproduced above, designed by E. McConnell, European's artist.

"A Woman's Faith" Gets Special Story

WHEN "A Woman's Faith" played the Bijou Theatre, Holyoke, Mass., Bob Wood, Universal exploiteer, sold the editor of La Justice, local French newspaper, the idea of writing a story on the Shrine of Ste. Anne de Beaupre where the climax of the picture takes place.

"Phantom" Plays Mystery Game With New Mexican Patrons

"THERE is a phantom in town —a real spook, ghost, apparition or what you will. He has been termed 'The Opera Ghost.' ***Watch Monday's edition of the *Daily Range*. In that issue 'The Phantom' will address you—not in the language of mortals, but by mystery signs and numerals. ***Watch the *Daily Range* Monday and Tuesday for the key to the Phantom's mystery game. It means free tickets to see 'The Phantom of the Opera.' "

This "mystery game," which was arranged with the *Daily Range* by C. T. Lounsbury, the Universal exploitation man in Denver, brought publicity to the Shuler Auditorium in Raton, N. M., both before and during the engagement of "The Phantom of the Opera." Each day the paper would announce the visit of the Phantom on the previous night. He was supposed to select a word and a set of mysterious numbers each day. His first one was "LOVE." The solution, in the words of the *Daily Range*, was as follow:

"But we have the KEY or solution to the mystery. It is this. The magic letters are L, O, V, E. Consult your telephone book. If your name begins with 'L' and you are the third in the list of L's in the telephone book, two tickets for 'The Phantom of the Opera' await you at the box office of the Shuler Auditorium. They are *Free*. If your name begins with 'O' and you are the seventh person listed under the 'O' classification in the telephone directory, two tickets are waiting with your name upon them at the Shuler," etc.

This stunt brought in highly gratifying results both to the newspaper and the theatre.

Uses "Magic" Cards For "Winking Idol"

JACK BENDER at the Y Theatre, Cleveland, took the suggestion in the Universal Press Book and made up 3,000 special cards printed in changeable ink. Mr. Bender tried to get invisible ink, but being unable to do so, he procured some that printed black but changed to yellow when moistened with water. He used this idea on "The Winking Idol" and reports that he "packed them in." He states that the cards were given out in the schools and that the kids all came back for more.

"The thing that struck me hardest about this stunt," said Mr. Bender, "was the fact that not a single card was thrown away. I positively knew that all cards were taken home. It's a great stunt and I would advise every theatre to try it. The kids simply go crazy over these cards."

Exploitation in Java. For the showing of "The Goose Woman" at the Sirene Bioscope, Soerabaia, Java, Dutch East Indies, Mr. Hartmann, the owner, had three fat paper geese made and installed in front of his house. Mr. Hartmann has had plenty of practice advertising Universal pictures for he has been running the full Universal service for the past thirteen years.

"Outside the Law" Back of Campaign On Careful Driving

WITH the increased interest in motoring which always comes with the spring of the year, Andy Sharick, the exploitation man attached to Universal's Cleveland Exchange, saw an opportunity to hook up "Outside the Law," playing the Strand Theatre, Steubenville, Ohio, with local traffic problems.

First he tied up with the Herald-Star on a careful drivers campaign with ten tickets daily for the most careful drivers reported by the police. The license numbers of the selected drivers were published among the want ads in the paper and stories about the campaign run daily in the news section.

Sharick secured interviews with the chief of police, the chief of traffic, safety director and fire chief on "careful driving." He also received permission from the mayor and fire chief to attach quarter-sheet cards to all fire plugs, water hydrants and at important street intersections reading: "Drive carefully or you'll be 'Outside the Law.'"

The Steubenville Automobile Club was persuaded to send post cards to all its members with advice on careful driving. At the bottom of the card, enclosed in a box, was this copy: "An example of what it means to be 'Outside the Law' may be seen at the Strand Theatre all next week with Lon Chaney and Priscilla Dean."

Strips printed in red ink reading: "Drive Carefully or You'll Be 'Outside the Law,'" were used by all the taxis in town on their back windows.

Free Orchestrations

OF "The Cohens and Kellys" song "(It's Wonderful the Way the Cohens and Kellys Get Along") will be sent to all exhibitors playing this picture. Write to the publishers, Ab Green, Inc., 1595 Broadway, New York City, giving the orchestration of your orchestra or state that you use only an organ, and free copies will be sent you.

Play the Song With the Picture

The electric sign on the marquee of the Pantages Theatre, Vancouver, B. C., can be seen for blocks. In this case it was used for "The Still Alarm" which drew record patronage during a week when all other theatres were reported as suffering from bad business.

"Sporting Life" Double Truck Brings Miss Zeigob Business

GEORGE ZEIGOB, owner of the Dreamland and Cozy Theatres in Lorain, Ohio, has been in the hospital some time. When he was taken ill, his sister, Miss Zeigob, got right on the job and took her brother's place at the head of the theatres.

One of the first things Miss Zeigob did was to put on a big campaign for "Sporting Life." First she organized the territory from which she believed the Dreamland Theatre should logically draw. Then she showered that section with publicity. Bills, window-cards and throwaways were broadcast all through this territory. But the crowning event in the campaign was a double-truck ad in the Lorain Journal. Miss Zeigob sold the idea to the advertising manager and did it so well that he went out and put over a real double truck for the theatre.

All this page cost the theatre was a few tickets. These tickets were not given outright either. The stores were allowed to use as many tickets as they wished, but they had to pay a little more than half price for them. The dry cleaner advertised 100 tickets to the first 100 persons calling for service. The Central Garage advertised "The Two Greatest Sport Jobs Ever Produced—'Sporting Life' and The Oakland Sport Roadster"—To the first 12 persons coming to the garage for service, tickets were given. The coal company advertised that "Sporting Life is a knockout—so is our coal." The Fay company advertised "More beautiful gowns than were shown in Sporting Life." The Benmor Electric company compared "Sporting Life" to "home life." And a shoe company advertised "Just the right shoe for Sporting Life." It was a whale of a page and it sure got the business.

Firemen Sell 5,000 Tickets To "Still Alarm"

PERSUADING the Firemen's Athletic Association of Vancouver, B. C., to sponsor the showing of "The Still Alarm," Universal's great fire picture, at the Pantages Theatre and to sell 5000 tickets was the means Kenneth Tallmadge and R. A. Scott took to put this feature over. Mr. Tallmadge is the new manager at the Pantages succeeding George Pantages who has gone to the Pantages Theatre in San Diego, and Mr. Scott is manager of Universal's Vancouver Exchange.

The firemen received 35 percent of every dollar they took in and added the money to their fund. They became living advertisements for the picture wherever they went and as a result of their work and the wide publicity given the showing in the newspapers, due to their interest in the production, "The Still Alarm" did excellent business with a circus in town all week and all other theatres reported as taking a nose-dive.

These Buffalo-Albany People

JOHN B. WHITNEY, who pilots Universal's Olympic, Buffalo, pushed "Outside the Law" so well that Chaney, Priscilla Dean and company shattered the house record previously held by Lloyd's "Freshman." "Jawn" tagged "Outside the Law" advertising on everything from fire plugs to passing pedestrians.

* * *

"SPECIAL Delivery" Herman, Albany contract sleuth, wants you all to know about his new car. "No-One-Sheets" Hanley intimates that when M. Herman finishes adorning the new car with gilded radiator-wings and tinseled knick knacks, the Albany Fire Department will probably take it over for a fire engine.

* * *

"MITCH" FITZER, czar of the Syracuse Rivoli and a half dozen other up-state houses, has nothing but nice things to say about the Universal press books. His latest stunt was the Hoot Gibson ranch term contest outlined in the "Chip of the Flying U" campaign book.

* * *

BUFFALO'S U Club realized approximately $500 from its "Midnight Benefit" staged for an ill employee at the Olympic, recently. The midnight program included impromptu Charlestoning by the surprisingly talented girls from Mr. Laemmle's Buffalo Branch, besides the regular house program. The Film Board of Trade of Buffalo was first to buy admissions with a $50 order.

* * *

"CHRIS" BUCKLEY is back at his desk again after a siege of illness. He ran the Leland, Clinton Square and Empire the last time we were in Albany, but that was a week ago; there are probably others now.

* * *

"PHIL" SMITH and company gave Syracuse's university section a much needed theatre when the "Harvard" staged its premiere. Wouldn't be surprised to see Phil open a house in Mussolini's front yard and call it the "Red Shirt."

* * *

MANAGER "BIS" BISSELLL is about ready to lead the Albany contingent to its new quarters. The newly constructed office is one of the Albany exchange colony built a la Universal City. A surrounding driveway and hedges are part of the trim, but C. J. Hallagan insists that the booking department will refuse to don puttees and use megaphones.

—*Het Manheim.*

'Way Down South

MRS. W. M. KIMBRO, operator of the Greenland, Theatre, Greensboro, Ga., played "His People" not so long ago and wrote Ben Y. Cammack, manager of Universal's Atlanta Exchange, that this picture caused a great deal of talk in her town. It is considered by many to be the best picture ever shown in Greensboro.

* * *

PAUL PLAGINAS, owner and operator of the New State Theatre, Gainesville, Ga., has one of the prettiest theatres in northeastern Georgia, seating about 700 persons. Mr. Plaginas takes pride in keeping it neat and inviting, and believes in Universal pictures which he plays consistently the year round.

—*Earle E. Griggs.*

Universal Nine Beats Warners

FOLLOWING the Paramount-Pathe baseball game at the Polo Grounds, Saturday afternoon, Universal's nine bested Warners' in a fast and furious game. Universal scored five runs to Warners' two, and "U's" pitcher, Charles Meesig, showed marvelous form. Meesig struck out eight men and only allowed one man to walk. Only three hits were given the Warners' crew of "fight-hards."

Pitcher Meesig was supported by what might be termed an all-star cast of fine players. Not only did he receive the sterling cooperation of excellent hitters, among them "Pee Wee" Contag and "Pop" Owens, but the spectacular catching of Tommy Meehan, Tom Dunne and Pete Cristoff practically clinched the game. In the field Charles Pamp proved again that he was a perfect player. Last year Pamp played practically every position on the U team. Gene Curley and Ben Hyatt each did his share well. Hyatt, incidentally, is the snappy little manager who chose the players and who also played first base in a veteran-manner.

A record crowd and perfect weather favored the first two games of the baseball season, and it is expected that Universal has a real chance to win the pennant, which they lost by only one game last year.

Ali Hartman's Film Fables From Big u

CADI JOE STERN, the Keeper of the Regent Theatre, in the land of Newark, acclaimed to us the high praise of Reginald Denny in "What Happened to Jones." His temple was filled to overflowing thereby causing all past records for that Temple to be smashed to smithereens, and the mazuma flowed into his treasure chest in such great volume, that his countenance assumed the hue of the sun. (A tip to the wise.) Selah!

* * *

THE temple called the Strand in Elizabeth, N. J., reports the great success of "The Cohens and Kellys" epic at this temple. Keeper Cocalis hailed us to report that all records disregarding any so-called great pictures were put in the shade when he presented this Universal Picture. He shed tears of grief, when he could get this picture for only three extra days. (He couldn't get enough.) Selah!

* * *

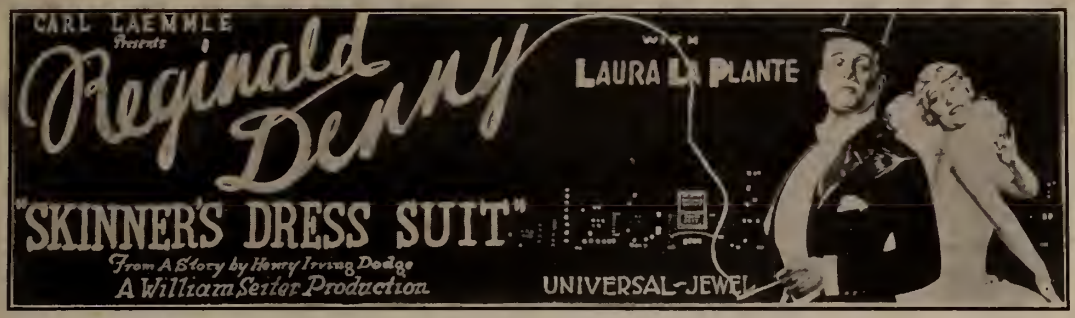
GRAND PASCHA DAVE BRILL, with traveling sheik, Jack Meyers, journeyed to the salt waters and on reaching them boarded the great ship Leviathan and other ships of the United States Lines, and did not return to land until they had the tablets signed that Universal Pictures will delight all the people who travel on these great ships to foreign lands. (Great work Dave and Jack.) Selah!

Charlotte Manager Entertains Staff

E. F. DARDINE, manager of the Charlotte branch of Universal Film Exchanges, and Mrs. Dardine entertained the entire office staff at a dinner dance at their suburban estate, Darvilla. The Dardine home was beautifully decorated with a profusion of cut flowers and a most delightful evening was enjoyed by everyone present.

It is a custom established by Mr. and Mrs. Dardine to entertain the force twice a year. These occasions are always looked forward to with much pleasure.

Mrs. A. E. Thorpe, a house guest of the Dardine's, attended the dance. Mrs. Thorpe owns the Venus and Victoria Theatres in South Richmond, Va., and has been in the picture business for a number of years.



BANNERS

Strong Muslin

SPLENDID – COLORFUL – PUNCHY – Full of ACTION!

3 by 10 feet, and made of the strongest material with grommets in ends so that they can be easily hung. Striking design, handsomely lithographed. Hang them in your lobby, secure permission from some of your merchants to allow you to place them on their delivery trucks and wagons. Place several about town in good locations. They can also be used in any parade you might stage with the kids.

"Make This a BANNER Year!"

Available on Many Universal Jewel Productions, All Gibsons, Dennys and Serials

Place Your Order Early

$2.00 EACH

At Your Universal Exchange

Universal Short Stuff

—And Here's the Proof

EXHIBITORS REVIEW PUBLISHING CORPORATION
PUBLISHER OF
EXHIBITORS DAILY REVIEW
THEATRE MANAGEMENT
EXHIBITORS REVIEW

45 WEST 45TH STREET
NEW YORK

May 3, 1926.

Carl Laemmle,
Universal Pictures Corp.,
730 Fifth Ave.,
New York City.

Dear Mr. Laemmle:—

Universal product again takes the lead in the month's biggest money makers, this time on their short subjects.

Exhibitor's DAILY REVIEW has just completed its national monthly survey of short subject product with the above result. This, coming right on top of last week's report for the biggest money makers on features, in which Universal lead the field, strongly indicates that your concern is consistently making real box office attractions.

This past month's Universal supremacy

First Run CLASS

Way Out Ahead!

is not a guess or conjecture. It is a fact, proof of which was obtained by actual calculation. Out of the thousands of questionaires sent to exhibitors throughout the country, hundreds of which were returned, analysis showed that Universal short subjects lead the field as money makers with a percentage of 38 out of a possible 100 per cent.

This is something to shout about. Exhibitors are booking pictures that show the biggest box office receipts. Here is an opportunity to strenuously impress on exhibitors throughout the country the fact that Universal product will make money for them; they need not take a chance. Actual, conclusive proof of the possibilities of Universal short subjects is offered to them here.

Very truly yours

L. J. Harris

General Manager.

52	Bluebird Comedies	One reel each.
52	Mustang Westerns	Two reels each.
5	Famous Authors Serials	Ten episodes each.
12	Andy Gump Comedies	Two reels each
12	Buster Brown Comedies	Two reels each.
104	International News Reels	
10	The Collegians	Two reels each.
13	Newlyweds	Two reels each.
13	Let George Do It	Two reels each.
13	Excuse Makers	Two reels each.
13	What Happened to Jane	Two reels each.

A PAGE OF SYNOPSES

"THE BEAUTIFUL CHEAT"

Universal Jewel

Featuring LAURA LA PLANTE

Directed by EDWARD SLOMAN

From Saturday Evening Post story, "Doubling for Cupid," by Nina Wilcox Putnam

CAST

Mary Callahan, alias Mariza Chernovska ... Laura LaPlante
Jimmie Austin ..... Harry Myers
Marquis de la Pontenac, Bertram Grassby
Al Goldringer ..... Alexander Carr
Herbert Dangerfield, Youcca Troubetzkoy
Lady Violet Armington ... Helen Carr
Dan Brodie ..... Robert Anderson
Mrs. Leland Bruckman..Helen Dunbar
Leland Bruckman ..... Tom S. Guise
Kate Callahan ..... Kate Price
Tom Callahan ..... Walter Perry

(Length: 6,583 ft.)

WHILE Al Goldringer, a big motion picture magnate, is facing ruin due to the fact that his bankers are pulling in their horns following a string of failures, he fills them with renewed hope by triumphantly flashing the photograph of "Mariza Chernovska," the new Russian star whom he has placed under contract, and who, as they are led to believe will restore their losses if they will only finance another big production. This they gladly agree to do, and Goldringer proceeds to the slum home of Mary Callahan, the poor little Irish girl who had sent in her photograph and who has been represented by Goldringer as the famous Russian actress.

Mary eagerly accepts Goldringer's contract. He pays her a sum of money in advance, buys her an elaborate wardrobe and packs her to Europe where she is educated in the Russian and French languages and mannerisms. Her name is blazoned in the continental papers through the enterprise of her press agent, Jimmie Austin, who falls in love with her.

Having made the acquaintance of Lady Violet Armington on the ship returning to America, she springs a big bluff by inviting Lady Violet to her country estate. Upon her return Lady Violet throws the movie camp into confusion by accepting the invitation.

Having no country estate and being broke, Goldringer is in despair until Herbert Dangerfield, an apparently poor young man who aspires to be an actor, offers them the use of a mansion on Long Island which belongs, he says, to a friend who is touring Europe.

They give a great house party in honor of the peeress, introducing movie extras as dukes and duchesses. At the height of the festivities the owner of the mansion and his wife, returning prematurely from Europe, are outraged to find their home pre-empted and throw the movie contingent into a panic by demanding their immediate departure.

Just then their wayward son, Herbert Dangerfield, who has been making his way under an assumed name, steps forth and greets his mother who forgives everything, especially when she finds that her son entertains serious intentions toward the Russian actress named Callahan.

"THE BIG GAME"

Two-Reel Mustang Picture

Featuring PEE WEE HOLMES AND BEN CORBETT

THE neighboring town of Paradise boasts of its new basket ball team and gets the citizenry of Piperock all "het up" about civic progress when the justice of the latter town reads scornful epithets directed at Piperock by the rival town's paper. The justice telephones old Zeke Hightower, legal light of Paradise, and the two fogies make the wires burn up when Piperock accepts the boastful challenge of the neighbor burg.

Paradise plays Piperock on its own soil. The outsiders are so sure of victory that they bet their money, horses and clothes on the outcome. They disarm, dismount and begin to play ball, but the ball goes so far afield that they take their horses to retrieve it. Magpie Simpkins gets the ball and the boys pick him up and throw him in the basket ball and all. The next score is made by Dirtyshirt Jones, who puts the ball in the Paradise basket by mistake. With the score even, they chase the ball to a neighboring ranch where it gets punctured on a steers horn. Magpie gets the flattened ball which he carries under his shirt for the winning goal. The Paradise contingent goes home in barrels lent by the Piperock Chamber of Commerce.

"GRINNING FISTS"

Two-Reel Mustang Picture

Featuring FRED HUMES

JIMMIE Hudson and Fred Grant, both employed by the Double X Ranch, race to town to see Rene Brentwood, a pretty girl who keeps a little store. Grant is accosted by Pop Barnes, owner of the Double X, who reproves him for not being on the range. Hot words follow, Pop hits Grant who comes back and knocks him out. Several ranch huskies, enraged at Grant for hitting an old man, lay hands on him and drag him away.

Rene implores Jimmie to save him for her sake. It is a bitter pill for him that she loves Grant as much as that, but he swallows it and rescues Grant by a quick maneouver, riding with him to the hills where they elude their pursuers by going to the lair of a friend of Grant's, who proves to be no other than Black Dan, the rustler, who blandly offers them refuge until Grant innocently lets out some information about the passing of some thoroughbred stock from the Double X in half an hour. Black Dan's "friendship" suddenly ends. Jimmie and Grant are locked in a shack while Black Dan and his gang go for the stock. Jimmie escapes and catches Dan on a mountain flat where they battle. Jimmie bests him but is jumped on by the gang and pummeled until the arrival of the rescuing posse headed by Grant. The rustlers are arrested, Pop apologizes to Grant for his hastiness and engages Jimmie as ranch foreman. Jimmie also wins a wife, for Grant turns out to be Rene's brother.

"THE WINKING IDOL"

A Ten Episode Adventure Picture

Featuring WILLIAM DESMOND

No. 2—"Buzzard's Roost."

DAVE rescues Jean from falling timbers due to a dynamite shock after her fall over the embankment. When she opens her eyes and recognizes him she tells him that she was on her way to give him some news that would mean a great deal to his future. Before she can say more, Crawford Lange, her guardian, interrupts them and roughly pulls her away from him, at the same time ordering Dave not to see the girl again. Warned by a medicine faker, whose partner is Komi, the last of the Aztecs, that Jean is in the hands of a scoundrel, Dave decides to brave the threats of Lange and protect her at all costs.

He rides to the ranch and gains entrance to the cellar. He hears a scuffle in the room above, following a heated altercation during which Jean has admitted to Lange that she has found a note from her father (whom she believes to be dead, but who is in prison) accusing "the Owl" of the murder of Square Shootin' Ledbetter and giving the location of the "Winking Idol" key to the Aztec treasure. Dave breaks into the room above, and finds Thora, Lange's sister, trying to wrest the tell-tale letter from Jean. Dave battles Lange and his gang enabling Jean to escape to the cellar. She is closely followed by Lange and one of his men while Dave is hard pressed by the onslaught of two other men. In the dark cellar she sees two shining eyes advancing and realizes that she is face to face with "the Owl," but cannot make out the features of the owner of the eyes.

You Can Book Them with Safety!

The Newlyweds and Their Baby

From the famous cartoons

by

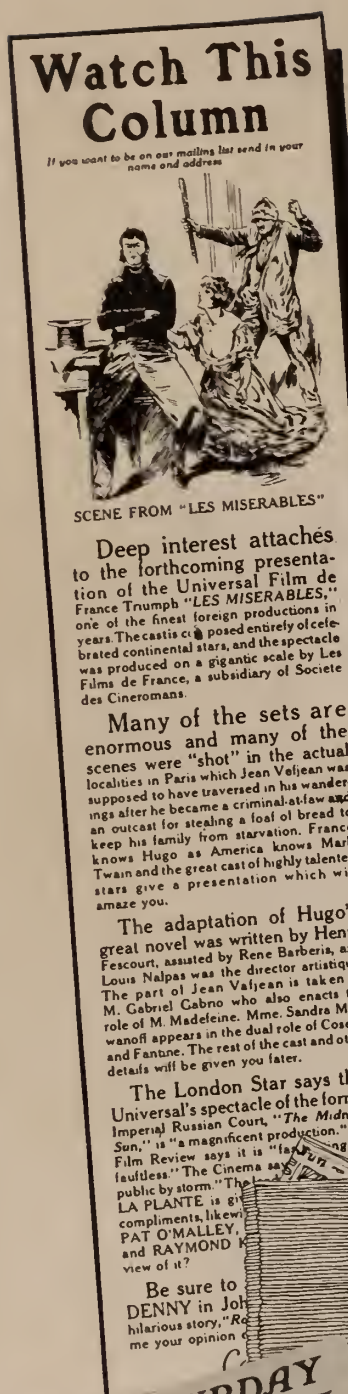
George McManus

13 of them 2 reels each

WHAT could be funnier than a pair of newlyweds with their first-born? And what a darling Snookums is! His mischievous grins will make every patron want to step up and squeeze him to death. He's a riot, that's all. Everybody knows the hilarious newspaper cartoons—and how they love 'em. Will they get receipts? —You said a houseful!

STERN BROTHERS Comedies
Released by UNIVERSAL

Every Newsstand in your Town ties up with Your Box Office



The advertisement on the left appears in The Saturday Evening Post of June 12, 1926

EVERY newsstand in every part of the country sells The Saturday Evening Post. Thousands of people claim that the magazine is worth while for the advertising alone. Fans everywhere regard Carl Laemmle's Column as their favorite advertisement. They look for it as soon as they get the Post. And because Carl Laemmle follows up the column by individual correspondence, these people follow Universal Pictures with personal interest.. Every week adds to the number of Universal fans. This means that every newsstand in your town is really advertising your theatre and bringing you more patrons and bigger profits—provided of course you are playing Universal Pictures.

UNIVERSAL WEEKLY

Vol. 24 September 4, 1926 No. 4

Edward Everett Horton
in
The first of Universal's
Greater Movie List

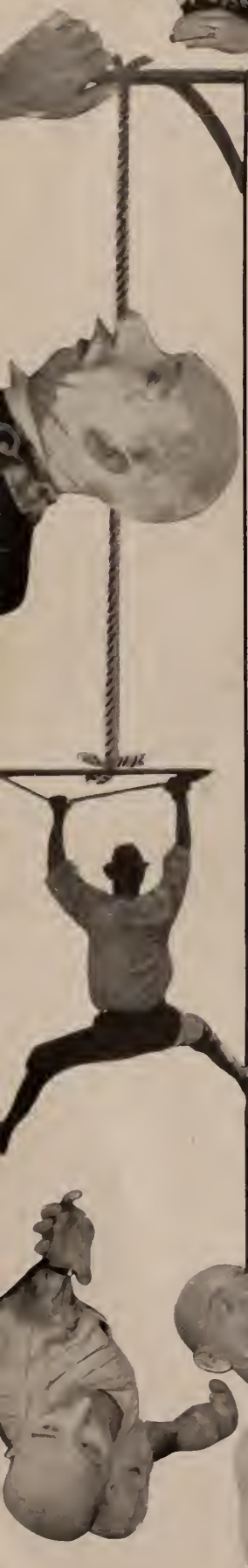
"POKER FACES"

Any Way You Look at Him!

He's a box-office wow! Consider these facts—enormous publicity for years—20,000,000 people reading the Gump comic strip daily in newspapers everywhere—Andy's a household comic god amongst all classes of people—real 100 per cent box-office shorts absolutely without competition in the short subject field. And that's a fact!

SAMUEL VAN RONKEL
Productions
2 Reels each—2 Each Month
Released by UNIVERSAL

12 new GUMPS



Sparkling with the Spirit of Youth

George Lewis

Carl Laemmle Jr.'s

The COLLEGIANS

starring

George Lewis

with

Hayden Stevenson and Dorothy Gulliver

10 of them—2 reels each

Directed by Wesley Ruggles

UNIVERSAL JUNIOR JEWELS

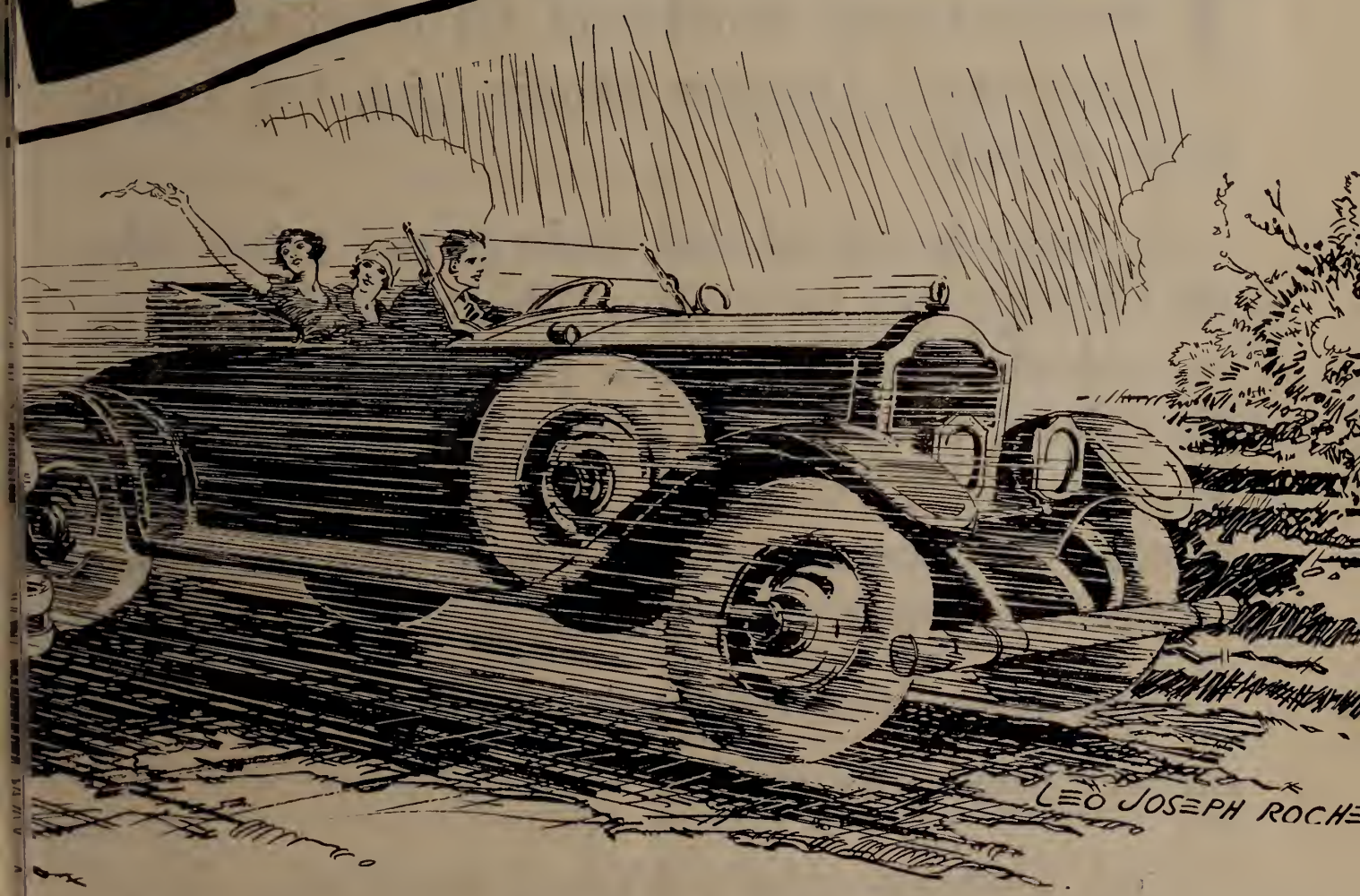
Hayden Stevenson

Carl Laemmle, Jr.'s

The COLL

EGIANS

Sparkles with the spirit and speed of youth!



If you thought that the "Leatherpushers" series was fast—boy, just wait till you take a showman's squint at these snappy two-reel college stories! The biggest circuits are booking them NOW. They know NOVELTY in idea when they see it, alright! And production CLASS—and sure-fire audience stuff that'll go over anytime—anyplace. And so do YOU! So come after them now—ten dates'll cover them all and then you'll know what Universal means by SHORT SUBJECT CLASS!

Another Class A

No. 497,---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

I DONT like to keep on slopping over about the perfectly wonderful lot of pictures on Universal's Greater Movie List, but I cant help myself.

It reminds me of the trade paper critic who said to me not long ago, "Well, I'm just going in to look at one of your pictures and I hope it's rotten, because if I keep boosting your stuff as I have had to do in the past somebody'll think you own my paper—and then the other companies wont advertise in it."

And now "Butterflies in the Rain" has just arrived from the studio.

Ted Sloman—the selfsame man who directed "His People" and "The Old Soak"—directed "Butterflies in the Rain."

From Universal

Laura La Plante—the selfsame Laura La Plante who scintillates so gorgeously in "The Midnight Sun"—gives you a performance that will stick in your memory long after most pictures are forgotten.

James Kirkwood—who has been one of your standbys at the old box-office—plays the other leading role with all his heart and soul.

It's Class A from the first foot to the last—Class A in story, in directing, in acting, in settings.

All the little fine touches that you love in your pictures are there. All the little tricks of direction are there. All the "audience-stuff" is there—sure fire and made to satisfy.

A thoroughly spoiled, exquisitely beautiful, modern girl marries a fine, upstanding man who has old-fashioned ideas about sentiment and marriage. She loves him but she doesn't realize how much. Outsiders posing as friends, seek to take advantage of this situation for their own profit. They purposely bring about a fearful misunderstanding between husband and wife—and right there I stop.

What comes of it, how it is handled, what happens to the girl and her husband—these things I leave to "Butterflies in the Rain" to tell you on the screen.

It is super-entertainment—and just one more proof piled upon proof that Universal is making pictures, not promises!

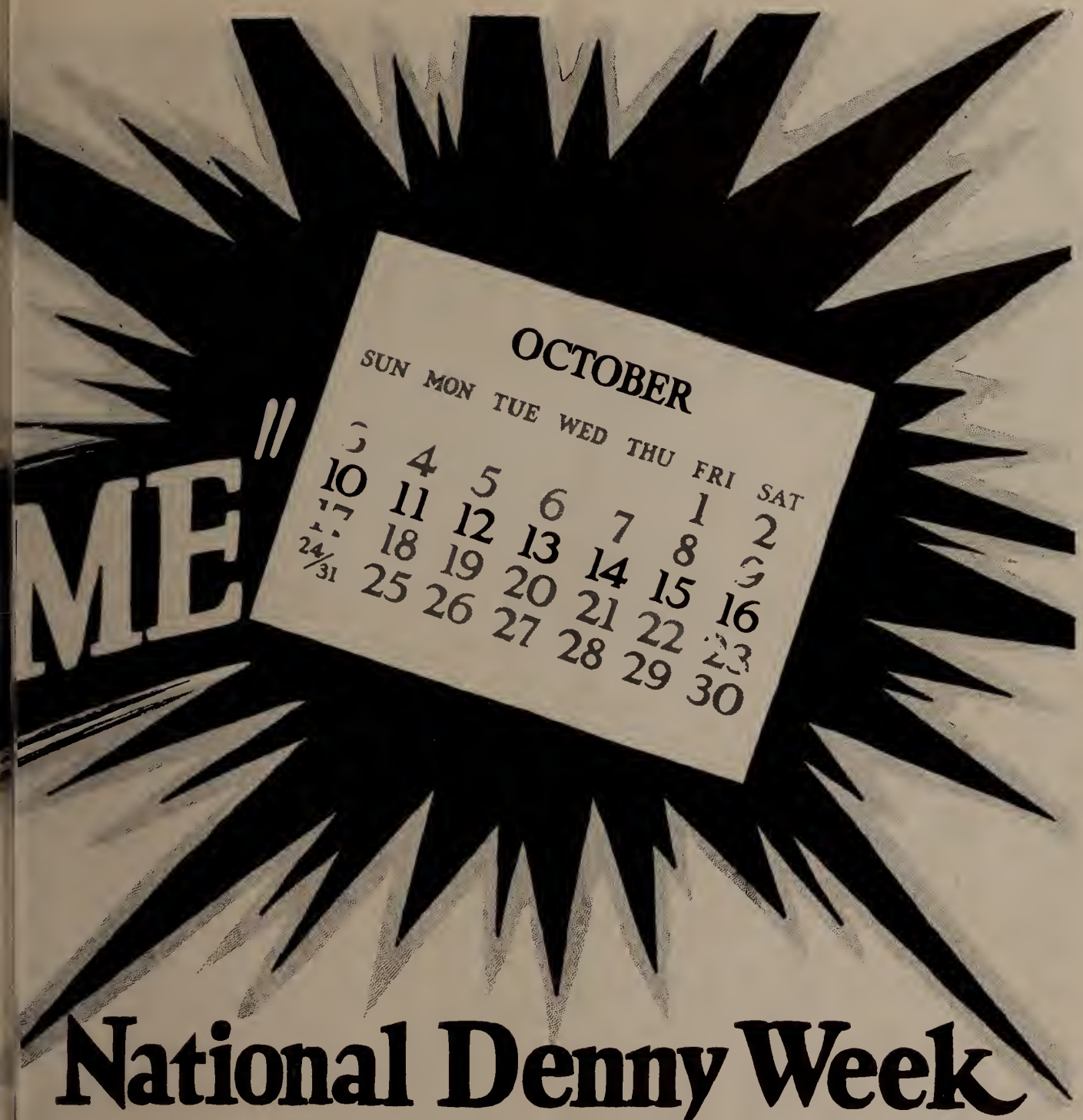
Coming with a Bang

From the sensational musical comedy by Will B. Johnstone and Will Anderson

Take It From Me

A WILLIAM SEITER PRODUCTION

Presented by CARL LAEMMLE



National Denny Week

Picture by picture—Reginald DENNY has climbed!—BUT WAIT UNTIL YOU SEE HIM IN A SUPER-SPECIAL!—No wonder the big fellows are lining up for the nation-wide, nationally advertised, whoop-'em-up DENNY WEEK on "TAKE IT FROM ME"—October 10th to 17th. Get aboard the band-wagon NOW!

Universal Always Delivers!

There's Been an Earthquake Short Subject Field!

YOUR OFFICIAL C

SHORT S

Made by the producers who gave you SNOOKUMS in "The Newlyweds and Their Baby," th

George McManus

Publix Buys U Comedies

An arrangement was arrived at early this week between the Universal Pictures Corporation and the Publix Theatres, whereby Publix houses in forty or more cities and towns in the South will get the new Buster Brown Comedies, "The Newlyweds and Their Baby" series of two-reelers, the "Let George Do It" comedies and Sam W. Rinkel's Buddy Gump series. Ralph W. Williams, sales director for Universal's Southern division, assisted by Julius Singer, sales manager, closed the proposition with D. J. Chatkin, short subjects buyer for the Publix houses.

exhibitors playing the productions. What alth of free advance ng, whispered and et George Do it." famous cartoons We echo the for Your Box-

"What Happ To Jane"

with

WANDA WILE

13 of Then — 2 Reels Ea

STERN BROTHERS COMEDIES

Released by UNIVERSAL

eorge Do It"

with Sid Saylor

From the famous cartoons by

GEORGE McMANU

13 of Them — 2 Reels Each

STERN BROTHERS COMEDIES

Released by UNIVERSAL

Universal Short Su

the
UIDE TO CLASS
BJECTS
on comedy of the year, and BUSTER BROWN, the wonderful comedy knockout.
U COMEDIES TO PLAY IN A. H. BLANK HOUSES
An important comedy deal was closed over the week-end by Dave Chatkin, short subject buyer for Publix, and Julius Singer, sales manager for short product for Universal, whereby Universal comedies, including the new Stern Brothers series and the Gump comedies, are to be played first run in four important A. H. Blank situations. They are the cities of Omaha, Des Moines, Davenport and Rock Island. In Omaha, the Blank houses, the Rialto and Strand, and the Farnum, now nearing completion, will show comedies of three of the Stern Brothers series, namely, "The Newlyweds and Their Baby," "Let George Do It" and "The Excuse Maker."
WHAT could be
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comedians including
Darling? An absolute su
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have to make any excuse to you
when you play this scintillating ser
"The Excuse M
With an All Star Cast of Co
headed by
CHARLIE KIN
13 of Them — 2 Reels Ea
STERN BROTHERS COMEDIES
Released by UNIVERSAL
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laugh at him. Wit-
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debird Comedies
1 Reel Each
with
Charlie Puffy Arthur Lake Neely Edwards
Produced and released by UNIVERSAL
jects — First Run Class!
—and now get ready for
THE BIG WALLOP
Carl Laemmle Jr.'s
"The COLLEGIANS"

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bldg. 730-5th Ave. New York City
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Vol. XXVI **SEPTEMBER 4, 1926** **No. 4**

UNIVERSAL MOVIEGRAMS

HUNTLEY GORDON was recently reproached by a well-wisher for undertaking to play his first "heavy" role in Lois Weber's production, "The Sensation Seekers." Gordon admitted the accusation but qualified the error by saying that it wasn't too heavy a heavy role, sort of "light heavyweight division," as he expressed it. But to make sure, he stipulated that he was to be co-featured with Billie Dove.

THIS week Samuel Van Ronkel, producer of "Andy Gump" comedies, started a new series of twelve pictures at Universal City under the direction of Francis Corby. No changes in the Gump family, but this new comedy will deal with their vacation in the Alps.

MARION ORTH has arrived at Universal City to prepare the continuity for "Beware of Widows," the Owen Davis stage play which Universal purchased for Laura LaPlante. It will be directed by Millard Webb, whose most recent work is the direction of John Barrymore in "The Sea Beast." No male lead for the La Plante picture has been chosen as yet.

THE technical staff chosen for Richard Talmadge's first Univer-picture consists of Irvin Willat, borrowed especially for this picture, director; Grover Jones, scenarist and gag man; Eugene McMurtrie, technical advisor, and Doane Harrison, film editor. Universal has not as yet chosen its final releasing title for "The Black Rider," a magazine story by Max Brand, which will be used for this production.

"Alias the Deacon" Bought By Universal for Jean Hersholt

FOLLOWING hard on the heels of "The Cat and the Canary," Universal Pictures Corporation announces the purchase of the popular stage play, "Alias the Deacon," the Sam Wallach production which just closed an eight months' run in the Hudson Theatre, New York City. The purchase followed a very spirited bidding on the part of four other moving picture producers. The one consideration demanded, outside of a very fat purchase price, is that Universal shall make no picture from this play until July 1, 1927. The reason for this consideration is the stage engagements already entered into. For instance, "Alias the Deacon" will open in Chicago in October with Burton Churchill and is expected to have very bit as long a run there as in New York. A number of other engagements must also be protected.

Jean Hersholt will be featured in the principal role, that of the reformed crook who takes the part of the "deacon" in the stage piece. A strong supporting cast will be chosen, and one of Universal's most successful comedy directors will be assigned to the task of making the play into a picture.

"Alias the Deacon" was written by John B. Hymer and Leroy Clemens. Hymer is remembered as the co-author of "East Is West" with Fay Bainter, and also the author of "Come on Red," and other popular playlets which are playing the Keith and Orpheum circuits.

RALPH LEWIS, who has just finished a featured role under the direction of Emory Johnson in "The Fourth Commandment," has been added to the cast of Bayard Veiller's story, "Held by the Law," which Edward Laemmle is directing at Universal City.

OCTOBER will see quite a realignment of star and director affiliations at Universal City. After making six pictures with Reginald Denny, William A. Seiter will, temporarily at least, give up this pleasant and profitable association. And for what? Ah, for Laura La Plante. Seiter will direct his bride-to-be in a picture with the auspicious title, "Brides Will Be Brides." Melville Brown, in the meantime, who made "Her Big Night" with Miss La-Plante, and "Taxi! Taxi!" with Edward Everett Horton and Marion Nixon, will assume the direction of Reginald Denny in "The Four Flusher," the play by Caesar Dunn.

ARRANGEMENTS will be made this week whereby Universal will acquire the right to film Earl Derr Biggers' latest novel, "The Chinese Parrot." Bobbs-Merrill is releasing the novel the first of September. Its appearance serially in the Saturday Evening Post caused very spirited bidding among the picture companies. It is an absorbing mystery story, and there seems to be a trend toward mystery stories since Universal bought "The Cat and the Canary," "Alias the Deacon" and "Held by the Law" and since success of "The Bat" in the picture houses. It is expected that "The Chinese Parrot" will be one of Universal's big pictures for 1927-28.

"Marriage Clause" Hailed by Picture Critics As Work of Genius at Los Angeles Premiere

"THE MARRIAGE CLAUSE," one of Universal's lead-off pictures for the 1926-1927 season, and which has been hailed by the National Board of Review and by film critics as one of the outstanding pictures of the season, had a colorful premiere last week in the Forum Theatre, Los Angeles, at which many prominent personages of the film world were present and which called forth high praise on the part of the Los Angeles newspaper reviewers.

The production is a Universal Jewel and is to be released as a part of Universal's Greater Movie List. It was directed by Lois Weber, the industry's only woman director, and is said to be the greatest of her many box-office hits. It was adapted from "Technic," a *Saturday Evening Post* story by Dana Burnett. Billie Dove, Francis X. Bushman, Warner Oland and Grace Darmond head the cast. On the strength of her good work with this picture Miss Weber was immediately signed up by Universal for another big special. Miss Dove also was reengaged.

The picture is hailed as an example of a new style of direction—a style that seeks simplicity and avoids cut-backs, slap-stick, rambling titles, and more-rambling action. In a published interview concerning this production, Elinor Glyn, author and film producer, gives praise to Miss Weber for her courage in flying in the face of film convention in the making of this picture. She labels it a departure in directorial technique as epoch-making as "The Woman of Paris" or "Variety."

An indication of the high favor with which the new Lois Weber production was received in Los Angeles may be had from the following excerpts of reviews appearing in Los Angeles newspapers the next day:

Louella Parsons, in the *Examiner:*

"'The Marriage Clause' builds and builds until it reaches a tremendous climax. The production is well executed. The titles are above the average and the splendid photography and direction are deserving of the warmest praise. The picture achieves a real degree of excellence."

Herbert Moulton, in the *Times:*

"Those who attended the premiere carried away a vivid impression of Miss Weber's genius. The picture was given commendable treatment."

Mabel Brundage, in the *Express:*

"Miss Weber hits the bull's eye in her latest release. It has one of the strongest finales ever seen in a picture. It is a great drama."

Jimmy Starr, in the *Record*:

"Lois Weber, the only feminine director, does remarkable work. The little bits of life are reproduced with a deft directorial hand."

Edwin Schallert in the *Times:*

"The characters are well drawn and the situations are quite pat. Miss Weber has been unusually successful."

Guy Price in the *Herald:*

"The picture is not only interestingly delineated but gives that added touch with which Miss Weber made herself famous."

All paid high tribute to the acting of Billie Dove and Francis X. Bushman. Reports from Hollywood indicate that their work is the talk of the film colony as a result of this premiere. Miss Dove has been selected as the feminine lead in Miss Weber's next Universal Jewel, "The Sensation Seekers," adapted from a new story by

(*Continued on Page* 35)

Carl Laemmle, Jr., is telling his father, recuperating in London, of the $2,500 *radio message he has just sent to Universal City—the scenario for one of his "Collegians" series. The result of that message in publicity may be seen on Pages* 24 *and* 25.

Saenger and Dent-Musselman Circuits To Show All 1926-27 Universal Product In Their Houses

RALPH B. WILLIAMS, Southern Sales Director for Universal, has just returned to New York from New Orleans, where the biggest deal ever consummated between Universal and the Saenger Amusement Company was closed. The deal involves 63 towns and cities in the New Orleans and Dallas territories, and insures the showing of Universal pictures during 1926-1927 in all situations covered by the Saenger circuit of New Orleans and its affiliated organization, the Dent-Musselman circuit of Dallas.

W. M. Richardson, Universal manager in New Orleans, and R. C. McIlheran, "U" manager in Dallas, engineered the arrangement, which puts Universal in an enviable position in that section of the country. W. H. Gueringer, vice-president and assistant general manager of the Saenger interests, Gaston Dureau, buyer for the Saengers, and Louis Dent, manager of the Dent-Musselman organization, represented the theatre men in the transaction.

Involving 100 percent of the situations in those territories, the arrangement covers the presentation of such Universal super pictures as "The Midnight Sun" and "The Flaming Frontier," the new Denny special, "Take It From Me," all the new Universal Jewel productions, the Universal Western features, the Buster Brown Comedies, "The Newlyweds and Their Baby" comedies and other Stern Brothers series, the Gump comedies, the Bluebird comedies, the two-reel Mustang Westerns, the Famous Authors Five (serials) and the International Newsreel.

Highlights from "Butterflies in the Rain"

It takes a trip to Spain to prove to Laura La Plante what her husband (James Kirkwood) had long known —that her "artist" friends were using her for their own ends.

Laura marries him on a dare and thinks he is an old fossil because he disapproves of her friends — but she discovers later that he is worth ten of them in a crisis.

Laura LaPlante in "Butterflies in the Rain" proves that she is a great dramatic actress as well as a clever comedienne.

Universal Comedies To Play Leading A. H. Blank Houses

AN important comedy deal was closed over the week-end by Dave Chatkin, short subject buyer for Publix, and Julius Singer, sales manager for Short Product for Universal, whereby Universal comedies, including the new Stern Brothers series and the Gump comedies, are to be played first run in four important A. H. Blank situations. They are the cities of Omaha, Des Moines, Davenport and Rock Island.

In Omaha, the Blank houses, the Rialto and Strand, and the Farnum now nearing completion, will show comedies of three of the Stern Brothers series, namely, "The Newlyweds and Their Baby." "Let George Do It" and "The Excuse Maker."

In the Strand, Palace and Majestic, in Des Moines, the Capitol, Garden and Family in Davenport, and the Fort Armstrong, Spencer, and Majestic in Rock Island, the following Universal product will be presented: the Buster Brown comedies, "The Newlyweds and Their Baby" comedies, "The Excuse Maker" series, the "Let George Do It" comedies, the "What Happened to Jane" comedies, all of which being Stern Brothers comedies in series of twelve or thirteen each, and the twelve Gump Comedies to be released by Universal during the next year. This represents a 100 per cent. arrangement of Universal two-reel comedy releases.

Metzger Announces Personnel Changes

LOU B. METZGER, general sales manager for Universal, late last week announced several important changes in the Universal exchange personnel.

Manny Gottlieb, who has been the manager of Universal's Des Moines Exchange for several years, has been promoted to the managerial chair in the St. Louis Exchange. He replaces L. E. Goldhammer, who has just resigned. Goldhammer was preceded by Lou Hess, who took a leave of absence last Spring to visit relatives in Europe. He returned recently and has just been appointed as Complete Service Contract representative, with headquarters in the Universal Home Office.

Ralph B. Williams, Universal's Sales Director with supervision over the South, and who has jurisdiction over the St. Louis office, is now in that city installing Gottlieb in the new territory. The former Des Moines manager will be succeeded in Des Moines by George Naylor, Universal's ace-salesman in that territory.

Exhibitors Praise Universal For Double Music Cue Sheets

Both Taxable and Non-Taxable Music Listed—Theatre Owners Chamber of Commerce Urges All Producers to Follow Suit.

EXHIBITORS from all over the country are writing in commendation of Universal's move recently to include both tax-free as well as taxable lists of musical suggestions with the music cue sheets. This arrangement satisfies both the big theatre, which desires to play the popular and taxed music, and the small theatre which cannot afford to use taxed music, and does not pay the tax to the American Society of Composers, Authors and Publishers.

The Universal cue sheets are prepared so that every scene or music cue indicates two possible musical selections which fit the tempo and nature of the scene. One of these suggestions is selected from non-taxable music and is listed under a column prominently headed TAX-FREE. The other is suggested composition, which falls under the taxable class, and is so headed.

Since Universal inaugurated the double music cue, the idea has been taken up by various exhibitor bodies, the Theatre Owners Chamber of Commerce in New York, headed by Charles L. O'Reilly, passing resolutions urging the Motion Picture Producers and Distributors of America, through the president of that organization, Will H. Hays, to provide such cue sheets on all pictures.

The resolution passed by the Theatre Owners Chamber of Commerce was as follows:

"Whereas the feeling in general among motion picture theatre owners and exhibitors that injustice results from the imposition of the present music tax by the American Society of Composers, Authors and Publishers, and that some method should be determined upon to facilitate the use of tax-free and non-copyright music through the use by producing companies of cue sheets showing tax-free compositions in order to permit of some measure of selection being made by exhibitors, therefore

"BE IT RESOLVED by the Theatre Owners Chamber of Commerce that the Motion Picture Producers and Distributors of America be, and it is hereby urged to request all producing companies to institute a system for the publication of taxable and tax-free cue sheets so that exhibitors may have the opportunity to elect whether they wish to play taxable or non-taxable music in their theatres."

Finkelstein & Ruben Close With "U" For New Product

AN arrangement has just been completed between the Universal Pictures Corporation and Finkelstein & Ruben of Minneapolis whereby practically the entire Universal product for the coming year will be played in F. & R. houses. All Universal Jewels, Universal comedies, Stern Brothers comedies and other Universal product will be played first run in the big theatres of the F. & R. circuit in Minneapolis and St. Paul and in a majority of the other towns covered by the theatre corporation.

The deal was engineered by Phil Dunas, Universal manager in Minneapolis, who made a special trip with F. & R. representatives to the Universal Home Office in New York in connection with the arrangement. Fourteen towns and cities are included in the deal, which involves 58 theatres. F. & R. have 14 houses in Minneapolis, including four big first runs; 21 houses in St. Paul, including an equal number of big first runs, and one or more houses in the following towns, covered in the Universal F. & R. arrangement: Fairbault, Austin, Brainerd, Chisholm, Eveleth, Hibbing, Rochester, St. Cloud and Virginia, all in Minnesota; Grand Forks, N. D., Madison, S. D., and Superior, Wis. Included in the deal are four Minneapolis houses of the American Amusement Co., affiliated with F. & R.

Lois Weber Builds Country Club Set

LOIS WEBER, now directing "The Sensation Seekers" at Universal City, is shooting on one of the biggest sets ever constructed at the studio.

It represents a country club and is complete in every exterior detail. On one of the giant stages she has an elaborate interior for the same building which is three stories high with a roof garden.

This story of the modern influence on flappers and cake-eaters has a cast featuring Billie Dove and Huntley Gordon and including Raymond Bloomer, Will Gregory, Phillips Smalley, Helen Gilmore, Edith Yorke, Sidney Arundel, Cora Williams, Clarence Thompson, Nora Cecil, Frances Dale, Lillian Lawrence, Fanchone Frankel and Hazel Howell.

Specials that are SPECIALS!

They're a specialty with Universal and here are two good examples—two wows—big in conception—bigger in production—glowing with color—with drama—with action and exploitation possibilities. That's why they're getting the BIG BOOKINGS—watch them—book them—they're BIG!

UNIVERSAL Specials—Way Out Ahead!

Fire Razes Stern Bros. Hollywood Studio But Will Not Effect Release Schedule

THE Stern Brothers Studio, at 6100 Sunset Boulevard, Hollywood, Calif., where Stern Brothers Comedies are made, was almost completely destroyed by fire a week ago. The conflagration got out of hand and threatened many adjoining buildings, several of them motion picture properties. No companies were working in the Stern Studio at the time, two watchmen being the only ones present. The origin of the fire has not been ascertained.

The fire, although causing a property loss estimated between $400,000 and $500,000, will in no way upset the ambitious production schedule of the Stern Brothers for the coming season, as that company is fully six months ahead of its schedule and will have ample time to rebuild before additional comedies are required to meet their scheduled release dates. The studio loss is understood to be fully covered by insurance.

Julius and Abe Stern, the president and treasurer of the Stern Film Corporation respectively, are in Europe for the Summer. It is likely they will return at an early date to supervise the rehabilitation of their studio plant.

Beno Rubel, secretary of the producing corporation, and New York representative, left the Universal Home Office for Los Angeles early in the week to supervise the fire-loss check-up and to initiate the rebuilding program.

"Jane's Flirtation" doesn't seem to be going so well for Earl Mack. Wanda Wiley, on the other hand, appears to be blissfully unconscious of any hitch in the proceedings. This comedy is one of the "What Happened to Jane" Stern Brothers series.

"We are very fortunate in that our production is more than six months ahead of schedule," he said on the eve of his departure for the Coast. "That gives us plenty of time to look over the ground and re-establish things before we have to start work on the last half of our 1926-1927 product.

"The fact we are so far ahead of schedule saved the day for us as regards to negatives. When work was stopped at the Stern Brothers Studio for the Summer, all comedies then in the making were completed and shipped to New York. The fire, therefore, did not set us back even by one day in our current release schedule.

"As a matter of fact, we are more than 75 percent completed in our coming year's production schedule for two of the Stern Brothers series. These are the new Buster Brown Comedies and 'The Excuse Maker' series. Nine of each have been completed and prints of most of them already are in the Universal exchanges. This means that for these two series we are set as far ahead as next May.

"We have seven of the thirteen 'Newlyweds and Their Baby' pictures on hand, most of which are already in the exchanges. The same number of the 'What Happened to Jane' series is in the East, and six of the 'Let George Do It' comedies are already in the exchanges or in the Universal laboratory at Fort Lee, N. J.

"The far-sightedness of the Stern Brothers in keeping their production so far ahead is well evidenced in the present situation. No other company, to my knowledge, is so well advanced, and even with the probable handicaps we may encounter, the Stern Brothers product will not have to relinquish first place in production or in the availability of early prints for exhibitor previewing.

"This far-sightedness has been a great advantage to the Stern Brothers ever since the policy of advance production was inaugurated. As a result of the large number of comedies of the coming year's product which have been available to exhibitors for pre-release showing this Summer, many of 'The Newlyweds and Their Baby' comedies, 'The Excuse Maker' series, the 'Let George Do It' series and the other Stern Brothers two-reelers have been shown and have established decisive popularity with the public. This has given the Stern Brothers product a three-months break on the Fall market, actually establishing their new series as box-office successes well before they are supposed to reach the screen. This situation is reflected in the volume and quality of the bookings and in the prices the new Stern product is commanding.

"Whatever may have been the results of the studio fire, and I will not be able to determine this until I am on the ground, it should not materially effect Fall production, especially as far as costumes and sets are concerned, as under the new production policy of the Stern Brothers, new sets and costumes are used for each picture of the new series, which are being made at greatly advanced production costs and aimed in every possible way at first-run audiences."

Stern Comedies To Play Pantheon Theatre, Chicago

TED SCHLANGER, Universal's short product representative in the Chicago territory, reports that "Buster's Girl Friend," one of the new Buster Brown comedies, and "George's In Love," one of the new "Let George Do It" series of comedies, both made by Stern Brothers for Universal release, are soon to be shown in the Pantheon Theatre, Chicago.

International News Cameramen Praised For Great Courage

THE August issue of the American Cinematographer, official organ of the motion picture cameramen, published in Hollywood, contains a remarkable editorial tribute to International Newsreel's cameramen.

Under the head, "Knights of Courage," Foster Goss, editor of Cinematographer, writes:

"To paraphrase the old saying, 'when Greek greets Greeks,' the greeting perforce breathes of manly sincerity. In other columns of this issue, an aviator bespeaks the admiration of the crusaders of the air for the courage of cinematographers.

"That this admiration — which comes from courageous men—is well bestowed is again indicated in the report concerning the exploit of John A. Bockhorst and M. A. Baron of International Newsreel, in flying in the teeth of death to get motion pictures of the exploding arsenals and magazines during the recent disaster in New Jersey. Cinematography, as well as aviation, thrives on such spirit.

"The deeds of the International Newsreel cinematographers not only served to give the public a graphic report of the inferno but also immeasurably aided the military authorities in combating the continued explosions. Courage plus organization make such things possible."

On other pages of the same issue, Cinematographer carries a two column story under the heading "Photograph Explosion from Air Amid Bursting Shots and Shells," telling the complete story of how International Newsreel secured the pictures of the Lake Denmark explosion.

Missouri Theatre Of Universal Chain Being Renovated

THE Lyric Theatre of Booneville, Mo., formerly of the Sears Circuit, and now a Universal house, is now undergoing extensive repairs, renovation and alternation. The entire floor elevation is being changed and steel girders being built in.

Also the house is to get new seats throughout, a new organ, new carpets and drapes and other improvements. The program of renovation will necessitate closing the house for several weeks. When it is reopened it will vie measurably with recently built theatres. The construction and redecorating work will total more than $50,000.

International Is First With Shots Of Ederle Swim

INTERNATIONAL NEWSREEL in its issue No. 67, presented the first motion pictures of Gertrude Ederle conquering the English Channel.

No detail of Miss Ederle's great achievement was overlooked by the International Newsreel cameramen who accompanied the brave American girl across the channel, operating their cameras from a tug. Her trainer is seen covering her body with grease, and Miss Ederle is shown starting off on her long struggle with the cold and rough water of the channel. The cameramen followed her through to her landing on the British coast near Dover.

Friedman Succeeds Herrmann, Resigned, As Big U Manager

W. C. HERRMANN, for the past six years General Manager of the Big U Exchange, Universal's New York distribution center, recently resigned to accept an important post with the Universal Chain Theatrical Enterprises. His successor, as announced by Lou B. Metzger, General Sales Manager for Universal, is Joseph Friedman, one of Universal's veteran sales executives.

Friedman for the past six months has been attached to the Universal Home Office. Previously he was the manager of Universal's Detroit Exchange, a post he occupied for eight years, with the exception of a period of several years ago as Short Subjects Sales Manager for Universal.

Before joining Universal he was a house manager for one of the theatres of the Butterfield circuit in the Detroit territory. He started in originally with Kunsky, holding an executive position in one of the houses of that chain.

As General Manager of the Big U Exchange, Friedman will conduct that branch under the supervision of Earl Kramer, Universal Sales Director for the Eastern Division, thus bringing the exchange into closer contact than ever before with the Home Office.

A. R. BOTCHER, well known exhibitor of Lindsay, Okla., has announced that he will build another house at Chickasha, Okla., in the near future.

Newsreel Shows Blimps and Planes In D. C. Manouvers

INTERNATIONAL NEWSREEL in its issue No. 66, presents exclusive motion pictures of the first flights ever made over the City of Washington by a group of dirigibles accompanied by airplanes.

These important aerial manouvers were made by the Nineteenth Airship Company of Langley Field. The blimps engaged were the TC-9 and TC-5. They were in charge of Lt. Clark, Commanding Officer of the Nineteenth, while the airships were under the direction of Lt. William Gray.

Special permission was granted by the District Commissioners to fly the blimps below the 3,000 feet limit which prevails in the City of Washington, with the result that the blimps flew amazingly low. At various times these speedy little lighter-than air craft circled around the dome of the Capitol, kissed the beautiful outlines of the Lincoln Memorial and flew around the Washington Monument.

An Internationl Newsreel airplane accompanied the fleet through the entire manouvers. In the plane was John A. Bockhurst International Newsreel aerial photographer, who made the thrilling motion pictures of the entire event exclusively for International Newsreel.

Universal Secures Equine Celebrities For Racing Picture

SOME of the best horseflesh on the West Coast has been commandeered by King Baggot for use in "Down the Stretch," the Gerald Beaumont turf story which he is directing for Universal.

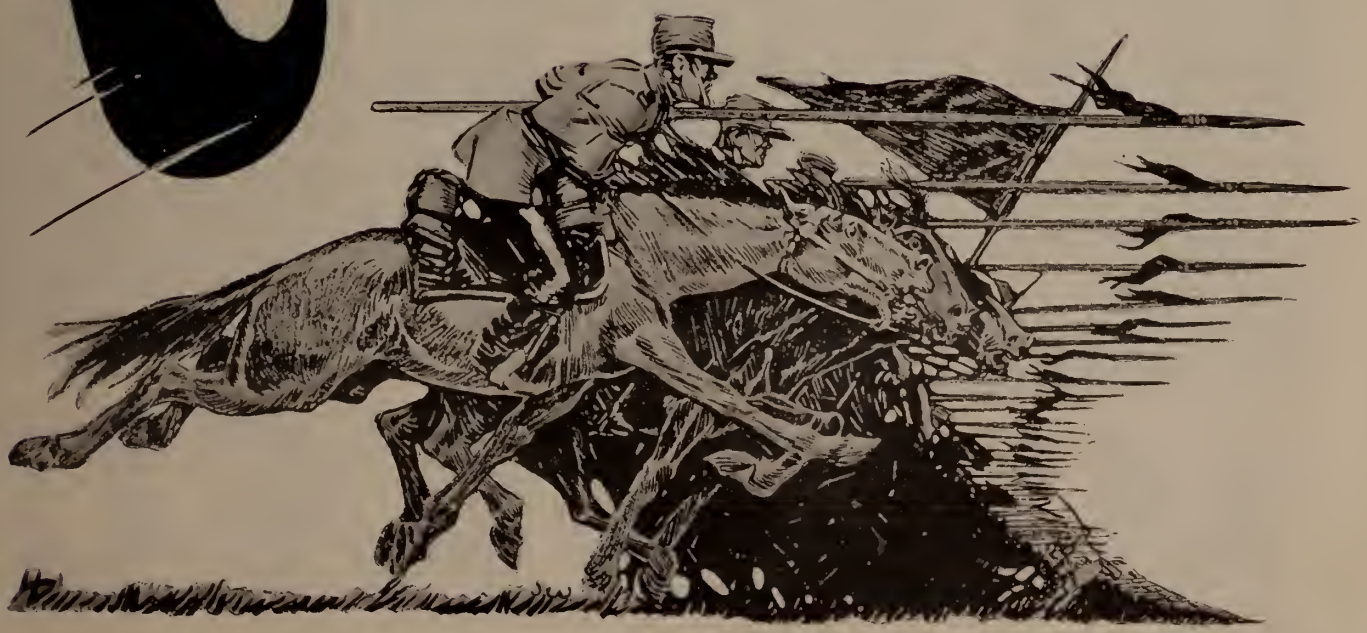
Billie Wilson, the celebrated Australian jockey and trainer, who was the Earl Sande of his day, secured the mounts. Among them are many famous track names.

Lady in Black, an imported mare, who was the sensation of the Eastern tracks two years ago, is being ridden by Robert Agnew, the lead in the photoplay. Bob White, who numbered 16 straight wins including the Pan-American stakes during the Panama Exposition, is another of the Wilson string.

Other aristocrats of the turf now on the Universal pay roll include Frosty Morning, Jackie Lee, Last Chip, and Irish Exile.

The company headed by Robert Agnew and Marion Nixon is on location at Riverside, Calif., track where the racing shots are being filmed.

thrills



MIG

Jules V

MICHAEL

Universal Film de France

HTY

erne's

TROGOFF

Triumph Presented by Carl Laemmle

The King of Story Tellers wrote it as his GREATEST melodrama!

For two score years and more the favorite stage melodrama of every stock company in the United States!

For ten years picture producers longed to present it—

NO ONE HAD THE NERVE!

It seemed TOO BIG—even for the screen!

And now—

A Universal Film de France Triumph, presented by Carl Laemmle.

Staged on a scale that takes the breath away—with thousands of players, on miles of nature's settings, with the pick of Europe's master artistes—

Truly—

MIGHTY—

"MICHAEL STROGOFF"

The Box Office View of Universal

Everyone Will Like "Her Big Night"

"LAURA LAPLANTE'S new production, 'Her Big Night' is well named.

"It is her big night and it will be a big night for everybody who sees it.

"It is unadulterated, wholesome fun all the way through and if Universal keeps Miss LaPlante in this type of pictures she is destined to be the screens' best liked comedienne or I am no prophet.

"I cannot imagine an audience in any theatre, large or small, that will not enjoy to the utmost 'Her Big Night.'

"I congratulate you on having this subject for your exhibitors and I congratulate them on having the privilege of showing it."

—Charles W. Piequet,
Carolina Theatre, Pinehurst, N. C.

Added Show Needed For "Trap" Crowds

"THE TRAP' opened America Saturday and Sunday to record breaking crowds. Necessary to put on additional half show to handle crowds. Regards. *—G. Rosenwald,*
Denver, Colo.

"Radio Detective" Beats Dallas Heat

"I MUST describe to you the success of the 'run' of the first episode of your 'Radio Detective.'

"Before I had contracted to run this serial, I had definitely decided never to use a serial. However, there had been such a depression all this summer in my business that I decided to venture once again into a serial 'run.' Last Sunday, August 8th, the day scheduled for the appearance of the first episode, served Dallas with as intense heat as its people have endured any time this summer—and only a native Dallasite can fully appreciate this superlative. I predicted failure in such impossible weather; but to my astonishment and pleasure, my house catered to a crowded house the entire day. The experiment, that is, the appearance of the first episode, of your 'Radio Detective' serial, had been a complete success."

—Max Fox,
Fox Theatre,
Dallas, Texas.

"Flaming Frontier" Does Big Business

[WIRE]

"FLAMING FRONTIER" opened to unprecedented business. House continuously filled all afternoon and evening in spite of excessively hot weather. Hearty congratulations. Highly recommended to every theatre in country.

—Perry's Egyptian Theatre,
Ogden, Utah.

Homer Brewer Signs For All New Product

W. HOMER BREWER, manager and proprietor of the Lanett Theatre, Lanett, Ala., who is seen below with his small daughter on the porch of their home, has just signed a 100 per cent Universal contract for the Greater Movie List and all short product with C. T. ("Shag") Jordon, south Georgia salesman. Mr. Brewer states that he has always used Universal product and attributes much of his success in the operation of his theatre to this fact.

Lanett is a cotton mill town on the line between Georgia and Alabama. In addition to successfully operating his theatre, Mr. Brewer is a valued employee of the Lanett Mills, one of the largest textile mills in Alabama.

W. Homer Brewer and little Miss Brewer pause on the porch of their home for their picture. Mr. Brewer has just signed a 100 per cent. Universal contract for the new product for his Lanett Theatre, Lanett, Ala.

4 New Jewels Called Best In Long Time

"I APPRECIATE the opportunity you afforded me of previewing 'Poker Faces,' 'The Marriage Clause,' 'The Old Soak' and 'Her Big Night.'

"If these pictures are represented by the Universal service of the season of 1926-27, you are to be congratulated. They are four of the best pictures that I have seen in a long time."

—B. W. French, Pres.,
Federated Theatre Holding Co.,
Los Angeles, Calif.

"Chip of Flying U" Broke House Record

"HOOT GIBSON is at his best in the 'Chip of the Flying U.' It broke our house record last night. The house was packed. And better still, every one well pleased."

—A. P. Sitton, Jr.,
Muse-U Theatre, Tularosa, N. Mex.

Complete Service Pleases 100 Percent

"I WANT to say this much about the service. It is the best thing that has ever happened for the exhibitor and should make old King Zukor set up and take notice. My first picture, 'The Signal Tower,' is one of the best pictures ever shown in my theatre. 'The Hurricane Kid' is as good a Western show as anyone would ask for. All the patrons were well pleased Believe me, if I ever live long enough to get rid of my present contracts, United Artists and Universal Pictures are going to be used exclusively because they are the best. They are independent and they are the fairest to the exhibitor. THIS IS NOT BUNK. I am saying it from the bottom of my heart. The short subjects are all good and the prints so far have been perfect. This is the thing that the competitive salesmen knock the most and are so sure of. They say you will get a bunch of bad prints, etc., but so far they have missed it mighty bad. I hope that I have not taken up too much of your time reading this, but I sure feel better now that I have it off my chest."

—L. R. Richolson, Mgr.
Paramount Theatre,
Lucas, Kas.

Story of Radioed "Collegians" Sce

RADIOS A SCENARIO ACROSS THE ATLANTIC

$2,500 Spent by Carl Laemmle Jr., 17-Year-Old Author of Play.

Copyright, 1926, by The New York Times Company.

By Wireless to THE NEW YORK TIMES.

LONDON, July 27.—A young man walked into a telegraph office in the Strand yesterday and sent a wireless message to America, for which the charge was nearly $2,500. The sender was Carl Laemmle Jr., seventeen-year-old son of the American film producer, who is recuperating here after an operation for appendicitis. Young Carl's message consisted of the first screen story ever sent by wireless across the Atlantic.

"The story was one of a series called 'The Collegians,' which I have been writing and having produced for some time," young Laemmle told a reporter. "I had intended to mail it to California, where it was due this week, but my father's illness kept me busy with other work. As I knew delay in the arrival of the story would hold up the cast, which was waiting for it in California, I sent it by wireless."

N.Y. TIMES

ALL WE NEED'S A SCENARIO — Said the director of a movie outfit in New York, who had his cast ready and waiting for Carl Laemmle, Jr., to send from Europe the plot he had promised. But, because of his father's illness, the 17 year old dramatist was delayed; so he radioed the whole scenario from London. Carl Jr., is shown herewith.

GLOBE, FALL RIVER, MASS

Scenario Cabled Across Atlantic At Cost of $2,000

LONDON, Wednesday.—In order that a cast of motion-picture actors should not be forced to remain idle in Hollywood for want of a scenario, the first story ever to be cabled across the Atlantic was sent from London at a cost of nearly $2,000.

The sender and author was Carl Laemmle, Jr., seventeen, son of the millionaire motion-picture producer who is recuperating here from an operation for appendiiits.

"The story was one of a series called 'The Collegians,' which I have been writing and having produced for some time," said the younger Mr. Laemmle. "In the ordinary way I was going to mail it to California—it was due this week—but father's illness made me very busy with other work, and, knowing that delays would hold up the cast who were waiting in California, I had to send it by wireless."

It was this boy who was responsible for the world seeing "The Hunshback of Notre Dame" on the screen He had read Victor Hugo's story scores of times, and kept worrying his father to produce it as a picture until finally, almost in despair, he gave his consent.

Although he is the son of the producer, the younger Laemmle has not been allowed to find film work easier than any other people.

PARIS, HERALD

FIRST FILM SCENARIO SENT ACROSS ATLANTIC BY RADIO

London, July 28.—The first motion picture scenario ever transmitted across the Atlantic by wireless was sent yesterday by Carl Laemmle 17-year-old son of the film producer. The message, costing £500, contained the story of one of a series called "Collegians." Carl said at the Savoy, where his father is recuperating from appendicitis: "I intended to mail the manuscript to California in the ordinary way—it being due this week—but father's illness kept me so busy with other work that the matter slipped my mind. Realizing that the delay would hold up the entire cast, I had to send it by wireless."

HERALD, YONKERS, N.Y.

Costly but Speedy

CARL LAEMMLE, JR.

Son of the film producer, who used wireless at a cost of $2500. to dispatch from London to Holly- and a scenario which had been de- father's illness

EVE. PUB. LEDGER, PHIA, PA

Expensive Scenario

Carl Laemmle, Jr., radioed his latest scenario from London, where he was attending his father, to the Universal offices here, so as not to delay production on it. The cost of the transmission was $2,500.

EXH. DAILY REV.

When Carl Laemmle, Jr., s tures in his "The Collegians City by radio he created new leading newspapers of the u This page represents but a ried the story, many of the by a cut of young Mr. Laemm has ever received as much have as a result of

Carl Laemmle, seventeen-year-old son of the film producer of that name, sent a motion picture scenario by wireless from London July 27, to California. He intended mailing it but forgot to do so, owing to the fact that his father was recuperating from appendicitis and his illness made the boy forget to send it in time. So he sent it by wireless, at a cost of five hundred pounds.

PRESS-HERALD, PORTLAND, ME

ario Breaks In Papers World Over

SCENARIO SENT BY WIRELESS

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PRESS-HERALD - PORTLAND, ME.

RECORD, LOS ANGELES

LAEMMLE CABLES SCENARIO

Son of Film Magnate Spends $2500 to Send Story Here by Wireless

Evening Post Foreign Service

Copyright, 1926, by N. Y. Evening Post, Inc.

London, July 28 (By Wireless).—Carl Laemmie, seventeen-year-old son of the film producer, walked into a telegraph office and spent nearly $2500 to send a film scenario to America by wireless.

The serious illness of Carl Laemmle, sr., delayed the writing and the mailing of the scenario at the proper time, and rather than keep the cast waiting the young author sent it via the ether.

N. Y. EVENING POST

FILM SCENARIO WIRELESSED TO AMERICA

Boy Author's Message Costs Nearly £500

A lad who walked into a telegraph office in the Strand yesterday and sent a wireless message to America had only a few pounds change out of £500 when he had paid for it.

It contained the first screen story ever sent by wireless across the Atlantic. The writer and the sender was Carl Laemmle, the 17-year-old son of Mr Carl Laemmle, the film magnate, now recuperating at the Savoy Hotel, London, after his severe illness.

The story was one of a series called "The Collegians," which I have been writing and having produced for some time, the young Mr Laemmle told a representative of "The Daily Chronicle" yesterday.

"In the ordinary way I was going to mail it to California, but father's illness made me very busy with other work, and knowing that delays would hold up the cast which was waiting I had to send it by wireless.

GLASGOW SCOTLAND, TIMES

a scenario for one of the pic-ries from London to Universal ich found its way into the from Paris to Los Angeles. of the publications which car-ng it in a box or accompanied No short subject, we believe, publicity as "The Collegians" wirelessed scenario.

Laemmle Sends $2,500 Telegram

(Special to the Herald)

NEW YORK, Aug. 3.—A cable from Carl Laemmle, Jr., sent from London last week cost $2,500. It was the scenario for "The Collegians" which Universal has prepared to shoot in Universal City. Young Laemmle explained that he realized the cast had been called together and that the expense of keeping them idle while waiting for the script would be greater than that of cabling it to them.

EXHIBITORS HERALD

First Film Scenario Sent Across Atlantic by Radio

Laemmle's 17-Year-Old Son Sends Story From London at Cost of £500

From the Herald Tribune London Bureau

Copyright, 1926, New York Tribune Inc.

LONDON, July 27.—The first motion picture scenario ever transmitted across the Atlantic by wireless was sent to-day by Carl Laemmle, seventeen-year-old son of the film producer. The message, costing £500, contained the story of one of a series called "Collegians."

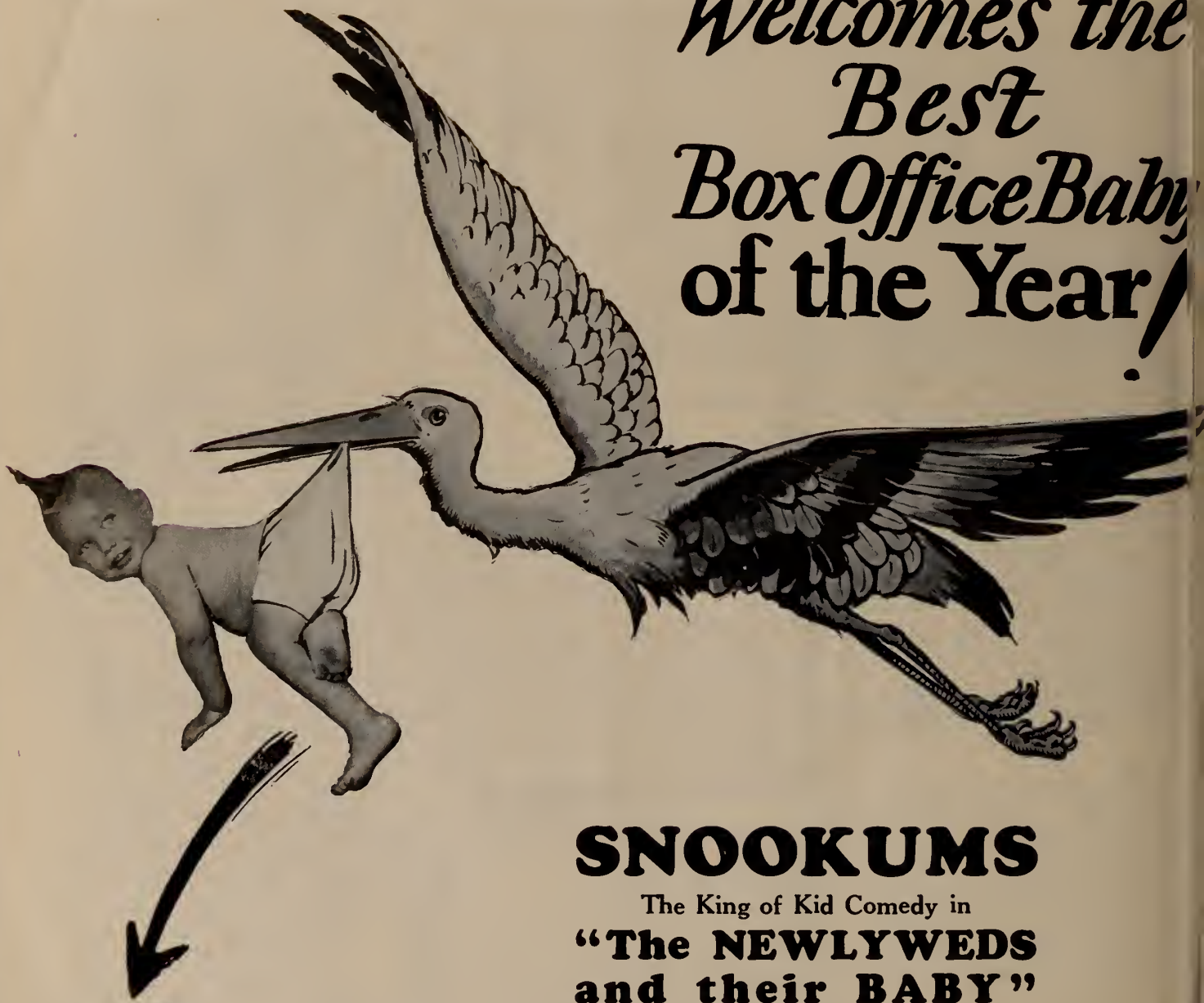
Carl said at the Savoy, where his father is recuperating from appendicitis; "I intended to mail the manuscript to California in the ordinary way—it being due this week—but father's illness kept me so busy with other work that the matter slipped my mind. Realizing that the delay would hold up the entire cast, I had to send it by wireless."

N.Y. HERALD TRIBUNE

What is believed to have been a record was established yesterday when Carl Laemmle, Jr., sent a wireless message to America from London at a cost of approximately $2,500. The message consisted of a story which is one of a series called "The Collegians," being filmed in California.

N.Y. BRONX HOME NEWS

Everybody *Welcomes the Best Box Office Baby* of the Year!



SNOOKUMS

The King of Kid Comedy in

"The NEWLYWEDS and their BABY"

from the famous cartoons by

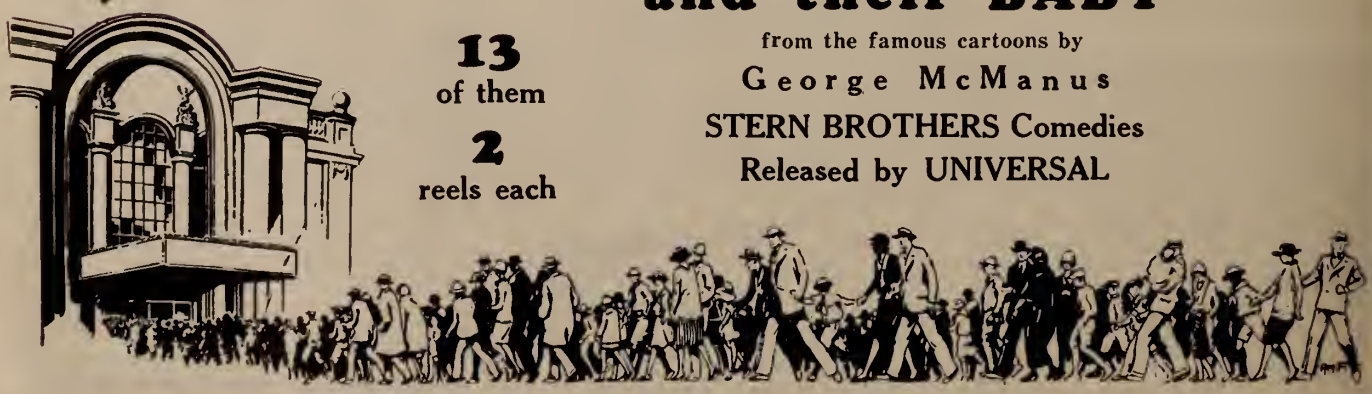
George McManus

STERN BROTHERS Comedies

Released by UNIVERSAL

13 of them

2 reels each



A Typical Universal Accessory Department

¶ READY TO SERVE YOU in keeping the S. R. O. sign working, day in and day out.

¶ HERE ARE ACCESSORIES that are positively business builders for your theatre. Don't be without them!

Use posters, photos, 11x14's, 22x28's, inserts, window cards, heralds and a great line of advertising that your nearest Universal Exchange carries for YOUR box office's benefit.

Give a Thought to Accessories!

"Draw extra business!"
—Grand Theatre
Ranier, Wash.

"Lots of laughs. Mighty good.
—Crystal Theatre.
Peru, Neb.

"More laughs than in a dozen regular comedies."
—Parsons Hall Theatre
Marcellus, N. Y.

"Crowd in an uproar."
—Casino DeLuxe
Theatre,
Kiowa, Col.

"All good! Best dog on the screen."
—Orpheum Theatre,
Kalamazoo, Mich.

"Crackerjack comedies. Dog a riot!"
—Mission Theatre,
Santa Paula, Cal.

"Kids eat'em up and adults laugh"
—Hammond Theatre,
Hammond, Wis.

"Keeps 'em laughing. Kids screamed'!"
—Argonne Theatre,
Akron, Ind.

TWELVE

BUSTER BROWN COMEDIES

2 reels eac

1 each mont

Produced by
STERN BROTHEI

From the famous cartoon
by R. F. Outcault

UNIVERSAL JUNIOR JEWI

Newsboys Deliver "Midnight Sun" Tabloid In Return for Special Party at State Theatre

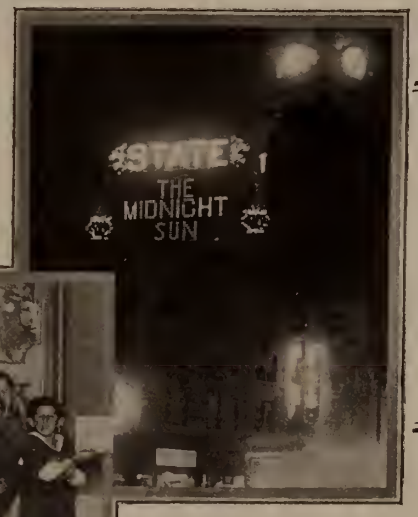
THE townsfolk of Oakland, Calif., were startled one fine evening a week or so ago by the hoarse cries of newsboys:

"Extra! Extra! *Midnight Sun!*"

Heads were thrust out of windows; pedestrians rushed up to the boys, attempting to force nickels and dimes on the urchins, only to have their money politely refused and a paper given to them free of charge.

The first page was enticing. Gotten up in the most approved tabloid form with "Steel King Abducts Beautiful Dancing Girl" across the top of the pictures, the promise of the first page was carried out in the remaining seven. On the last page there was an announcement of the showing of "The Midnight Sun," the big Universal super production featuring Laura LaPlante, Pat O'Malley and George Siegmann, at the State Theatre.

The newspaper is one of the accessories Universal has prepared for this picture. Through an arrangement with the *Post Enquirer* the newsboys delivering this paper distributed the tabloids from house to house in Oakland, and on the opening night ten of the street hustlers were on the downtown streets with their "Extra! Extra!" In return for their services the theatre gave the boys a theatre party on Monday evening.



These kids put the "Midnight Sun" tabloid over as an "extra" in Oakland, Calif., for the State Theatre. At the left is conclusive proof of the excellence of Universal posters. The State, a Class A house, uses the stock 3-sheet in a lobby frame.

Candy, which the theatre secured free of charge, added to the pleasure of the occasion. Altogether, 25,000 of the "Midnight Suns" were used.

A tie-up with the United Cigar Stores placed three special cards in each of the company's seven stores in Oakland. The cards, which read: "For a perfect day—a package of Marlboro cigarettes, and see 'The Midnight Sun,' now playing at the State Theatre," were placed in the two windows of each store and directly over the cash register. A still from the picture was the eye-catcher on each of the cards.

Thumb Print Stunt Exploits "Outside the Law"

A STRANGER visiting Dayton, Ohio, recently noticed the right thumb of most of the townspeople was slightly discolored. Being of a philosophical turn of mind, he sought the reason for this phenomenon, and after several inquiries discovered that the Dayton *Herald* was running a thumb-print contest for which there were cash prizes and tickets to Keith's State Theatre. The discolored thumbs came from inking them with a stamp pad or rubbing them with a soft pencil in order to make an impression for entry in the contest.

"But why," remarked the stranger, "has this sudden interest in thumb-prints developed?"

"Ha, ha," said his informant. "Evidently you have not yet passed by Keith's State, where the greatest crook drama of all time is playing—'Outside the Law.' The winners in this contest have thumb-prints most nearly resembling Lon Chaney's, the star of this Universal picture."

On his way to see this picture at the State the stranger passed two Woolworth stores, where he saw displays of the ten-cent edition of "Outside the Law," and he hastened his steps. Then as he entered the lobby he found a most fascinating display of crook tools and weapons, which a card informed him had been loaned by the police department.

P. S. Had the stranger inquired further he would have learned these doings were the work of Charles Loewenberg, one of Carl Laemmle's exploitation men.

Fire Trucks Make Fake Run To Store For "Still Alarm"

JACK GROSS who directs the destinies of the Crane Theatre in Carthage, Mo., tied up with the local fire department on an idea for "The Still Alarm" which proved to be a great box office stimulator in spite of excessively hot weather.

Arrangements were made with the Fire Chief for a fake run to a store located on the public square, the owner of the store having consented to enter the scheme. On the Saturday afternoon before the Tuesday and Wednesday showing of "The Still Alarm," when most of the townspeople and many visitors from the rural sections were down town shopping, the siren sounded and the fire department dashed out in all its glory. People crowded around the store, and then it was that they read banners on the sides of the fire trucks which said: "Buy Your Tickets from the Boys for the Greatest Thrill Picture Ever Made—'The Still Alarm'—Firemen's Benefit Fund."

Then a candidate for the nomination of state senator made a speech, lauding the department and explaining to the crowd that money accruing from the advance ticket sale for "The Still Alarm" would go into the Firemen's Benefit Fund for sick and injured members. After he had finished, uniformed firemen offered tickets for sale and a large number were disposed of in a short time. The men continued to sell tickets up until six o'clock on the night the picture opened. One thousand tickets were sold in this manner which helped the Crane Theatre box-office to combat effectively the ture and the play date.

The most elaborate front ever built for a motion picture in Calgary, Alta., was used by the Palace Theatre for "The Flaming Frontier" which played there during Stampede Week, the biggest celebration of the year in Calgary.

Campaign Helps Big Special To Build Each Day of Run

WITH only three day in which to work up a campaign for "The Flaming Frontier," Ed. Renaud of the Grand Theatre, Marion, O., and Andy Sharick of the Universal exploitation forces, rolled up their sleeves and had all Marion talking about the big Universal special before it opened. They talked so much and so well that the picture built each day of the run.

Sharick, with the experience of the Keith's Palace, Cleveland, campaign, arranged with the Pontiac motor car company for a parade of the "Chief of the Sixes" driven by men dressed in full Indian regalia. Banners on each car advertised the picture. This parade was on the street Saturday noon and part of the afternoon.

He also made a tie-up with the library—this was the first time this had been done—for a big display and the distribution of 3000 book marks. The Indian drawing contest, which proved so successful in the Cleveland Press, was used by the Marion Star for this engagement.

An especially good display was put on by the Kleinmeier department store. A full window was dressed with children's Indian costumes augmented by a lavish use of the special 11x14's, 8x10's and a section of the special panel frame, Universal has prepared for this production. Twenty-four other windows in the city used the special red 11x14's framed with a corner card telling the title of the picture and the play date.

Sharick played in luck when he ran across a man who had interviewed Sitting Bull at the time the government arrested him and who had also known Custer. He procured a big story from him which the Marion Star printed in full.

W. B. Jacoby, Rialto Theatre, Columbus, Ga., used the Giant Telephone stunt described in the Press Book.

Big Directors for a Big Star in Big Pictures!

NOW watch this boy! The very cream of directorial brains secured for his latest productions. Men to bring out every talent of this many-sided star. You're going to be treated to a new Dick Talmadge. A smooth, finished actor besides a superb master of dare-devil-try. Million - dollar class stuff! And, boy, how your cash customers are going to eat him up!

First of the series

"The Fighting Don"

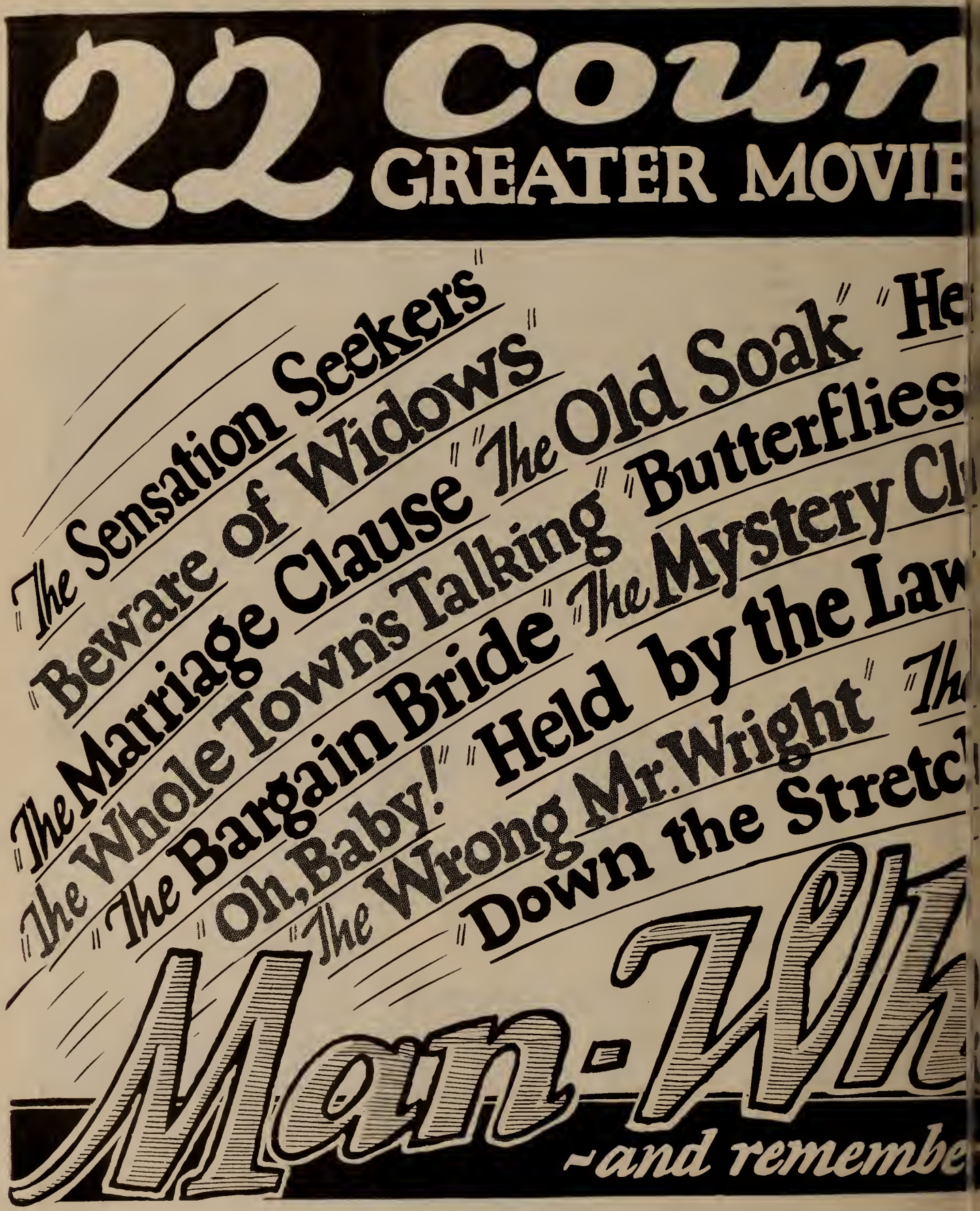
Now Ready

Richard TALMADGE

PRODUCTIONS

Presented by CARL LAEMMLE, in association with A. Carlos

Released By UNIVERSAL


22 Coun
GREATER MOVIE
"The Sensation Seekers"
"Beware of Widows"
"The Marriage Clause"
"The Old Soak"
"The Whole Town's Talking"
"Butterflies
"The Bargain Bride"
"The Mystery Cl
"Oh, Baby!"
"Held by the Law
"The Wrong Mr. Wright"
"Down the Stretc
Man-Wh
~and remembe

t Em! 22
LIST JEWELS!

"Big Night"
n the Rain" "Too Many Women"
" "Perch of the Devil" "Taxi Taxi"
"Poker Faces" "The Love Thrill"
"Runaway Express" "Spangles"
"The Ice Flood" "Prisoners of the Storm"

at Titles!

Universal ALWAYS Delivers!

Ready Money

Lon Chaney

Against the stiffest opposition of the Summer, "The Trap" held over a second week at Kunsky's big Adams Theatre, Detroit! "Outside the Law", breaking ALL RECORDS FOR ALL TIME at Pantages, Vancouver, and "The Trap" grabbed on the spot to get more of the golden coin! —Neck and neck "The Trap" and "Outside the Law" race breaking records for Stanley, Keith, Publix, Cooney, Karzas, Butterfield, etc., etc. Two ready-money pictures — GRAB THEM NOW!

Grab these money makers NOW!

OUTSIDE the LAW

Starring
Priscilla DEAN

supported by
Lon Chaney
Directed by Tod Browning
Presented by Carl Laemmle

The Trap

with IRENE RICH
Spottiswoode Aitken, Frank Campeau, Alan Hale and other box office stars
Directed by Robert Thornby

Universal ALWAYS *Delivers!*

Los Angeles Angles

By H. D. McBRIDE

THE New Western Theatre, at 39th and Western Ave., recently opened its doors. The house, which is a thousand seater, is owned by Murray Hawkins, who, a few years ago, was one of Universal's star salesmen.

* * *

"THE MARRIAGE CLAUSE" had its American premiere at the Forum Theatre, Los Angeles, Saturday, August 2. Managing Director John P. Goring made a gala social event of it, with the stars, directors and executives of the industry on hand to pay tribute to Carl Laemmle and Lois Weber. The stars of the production attended the opening, and were introduced from the stage.

* * *

WORD comes from San Francisco, that the Universal production, "The Marriage Clause" has been booked for an extended run in the St. Francis Theatre, one of the Publix houses of the northern city. Other Universal product to play the Publix houses in San Francisco include "The Old Soak," "The Runaway Express" and "The Whole Town's Talking."

* * *

G. A. BUSH, owner of the Bush circuit of theatres, with headquarters in San Diego, has turned the active management of his affairs over to his son, Kent, who has been associated with the enterprises for the past few years. The elder Mr. Bush plans to spend most of his time on the family ranch, with an occasional visit to the city to give the theatres the once over.

* * *

B. E. LOPER, former exchangeman, and theatre owner, is now managing the Figueroa Theatre for Fred A. Miller. The Gateway, owned by Mr. Loper, has been turned over to B. E. Loper, Jr., who is a typical "chip off the old block," having been an exchangeman and theatre owner himself.

* * *

ENTHUSIASTIC Universal exhibitors, who were seen in the Los Angeles exchange recently, include Mr. and Mrs. Foster Jackson of Corona, and Guy Barnes, of Fillmore.

* * *

GUY DOUTHWAITE, who owns and operates the Temple, one of Los Angeles' most prosperous suburban playhouses, is vacationing in Alaska. Guy is accompanied by Mrs. Douthwaite and a party of friends. They will be in the north about six weeks.

* * *

MANNY FELDSTEIN, formerly of the Universal Chain Theatres, is a recent addition to the executive staff of the Los Angeles Universal Exchange.

* * *

D. S. MITCHELL, manager of the Los Angeles Exchange, made a flying trip to San Diego last week-end, and came back with a pocket full of contracts, covering the first run of all Universal product in the Southern cities.

* * *

H. O. DAVIS, who joined Universal in the capacity of student salesman a little more than two months ago, has been promoted to city salesman, by Branch Manager D. S. Mitchell.

"MARRIAGE CLAUSE" HAILED AS WORK OF GENIUS

(*Continued from Page* 11)

Ernest Pascal and which has just gone into production at Universal City.

Among the prominent actors, directors and film executives present at "The Marriage Clause" premiere were: Reginald Denny, Laura La Plante, Jean Hersholt, Belle Bennett, Lois Weber, Billie Dove, Francis X. Bushman, F. X. Bushman, Jr., George Lewis, Henry MacRae, William A. Seiter, Paul Leni, George Siegmann, Elinor Glyn, Dustin Farnum, Arthur Lake, Marian Nixon, June Marlowe, Edgar Kennedy, Edward Sloman, Henry Kolker, Edouard Raquello, Richard Talmadge, A. Carlos, Emory Johnson, Harry Zehner, Frances Marion, Henry Victor, Mrs. Emilie Johnson, Martin Murphy, Harold Dodd, Charles R. Rogers, Maurice Pivar, Helen Ferguson, Samuel Van Ronkel, Gladys Hulette, Jeanie McPherson, Helen Dunbar, Walter Stern, Scott Darling, Carolyn Snowden, Arthur Shadur, Sigmund Moos and Winifred Eaton Reeve.

The story of "The Marriage Clause" has to do with a young actress who is tutored and established as a big star by her director and whom she wants to marry but has to relinquish as a result of her contract. How the director sacrifices himself for her and how the complex situation is worked out to a happy, although unforced ending, is delineated with great human feeling and dramatic force by Miss Weber.

The picture is to reach the screen generally on September 12th, as the second of Universal's new Jewels pictures. Definite plans for its New York premiere have not yet been arranged, but it is understood it will be seen on one of the leading Broadway screens.

Ali Hartman's Film Fables From Big u

THE Big U Scribes, Traveling Sheiks, Bookers, Secretaries, in fact all who preside at this Exchange, through this column want to extend to our new chief, Joseph Friedman, our best wishes for his success and pledge to him our loyalty and our best endeavor to make his regime the best we ever had, and at the same time, wish our former chief W. C. Herrmann, good luck and success in his new field. (They're both good fellows.) Selah!

* * *

EMIR SOL RAIVES, he who presides at the Joint Arbitration Board Meetings, received many congratulations upon his entering the grandfather ranks. His son Harold, who is managing Sol's enterprises at his different temples in the land of Manhattan, was presented with a handsome baby boy, Robert. Mother and son doing well. Sol is the youngest looking grandfather in the land. (When will Robert buy film?) Selah!

* * *

EMIR SHOULACK, who presides over the temple called the New Chester Theatre in the land of Brooklyn, has given up the maritime life and now takes all his nautical voyages on land. The Emir is 100 persent Universal and is so impressed with the Greater Movie List that his daughter was ordered to report at the Colony Theatre to witness "Oh, Baby," so that father should know how great the Universal Picture is. (Being a sailor is never like this.)

* * *

THOSE eminent keepers of various Temples in Brooklyn, Rachmiel & Rintzler, called at our sanctum and attached their sign manual to the scrolls of short subjects which adds another illustrious membership to that ever growing list of 100 percenters and which will be enjoyed by their followers as the Universal shorts are known far and wide as the best and only the best. (They can't be beat.)

* * *

GRAND COMMANDER JOSEPH STERN, he who presides over the land of Jersey, met our traveling sheiks, Richland and Winnick, and entered into talk, which resulted in Commander Stern, duly giving his seal and covenant to give to his followers all pictures on that Greater Movie List and to increase the good feeling among them all by comedies and serials, so that their joy will be unbounded. (There will be joy in Jersey.) Selah!

Buffalo Bill Is a Magic Name

Buffalo Bill is a household word—and you can cash in on it—tremendously. Post the town—herald Buffalo Bill's coming with a great line of accessories now in the hands of your nearest UNIVERSAL ACCESSORY MANAGER.

A few of the posters that will hit your patrons so hard—they'll come to your theatre for the 10 weeks you show the serial. See the Press Book for a knockout line of "Fighting With Buffalo Bill" Accessories.

Universal Pictures Please Patrons

The Proof Is in the Letters They Write to Carl Laemmle In Answer to His Column in The Saturday Evening Post, Photoplay and Other National Publications

"Butterflies in the Rain" Good Entertainment

"'BUTTERFLIES in the Rain' I saw previewed. I enjoyed this picture very much. It was very good entertainment, and anything which has Laura La Plante in the cast should be a success."

—Harold Weight, Pasadena, Calif.

Enjoyed Reissue More Second Time He Saw It

"JUST last evening witnessed for the second time your reissue of Tod Browning's great picture, 'Outside the Law,' with Priscilla Dean and Lon Chaney. Enjoyed it more this time than I did the first time I saw it some three years ago. Was a wonderful crook picture and the work of the entire cast was most creditable. Was fine work to be sure and a wonderful and intense plot made the picture the more interesting from start to finish."

—B. Wettsein, Leesburg, Fla.

"Skinner's Dress Suit" Pleases Even in Heat

"I SAW Reginald Denny and Laura LaPlante in 'Skinner's Dress Suit' at the Karlton Theatre last week. It was a warm night and uncomfortable in the theatre, still every one present seemed to enjoy it immensely."

—Wm. Abrams, Philadelphia, Pa.

"The Flaming Frontier" Is Marvelous"

"'THE FLAMING FRONTIER' is also a marvelous production. More of this kind, which deals with the history of the United States, would be appreciated by the public."

J. P. Murray, Newark, N. J.

Andy Gump Comedies Are Very Good

"IN answer to your advertisement about 'Andy Gump' Comedies, I like them very much for they are very good entertainment."

—L. Seivers, Bronx, N. Y.

"Midnight Sun" Is Best In Long Time

"'THE Midnight Sun' was wonderful; the best picture I have seen for some time. Laura LaPlante as Olga gave a wonderful performance."

—Elmer Lafferty, Philadelphia, Pa.

"Rolling Home" Is Best Of All Dennys

"ANOTHER great triumph for Reginald Denny! I have recently seen his latest film success, 'Rolling Home.' Every picture of Denny's is better than the last, but I think this one is best of all. This is one of the most delightfully humorous films I have ever witnessed. I enjoyed the whole picture, especially the part where he tries to make a speech on 'Natural Resources.' This was one of the most humorous bits I have ever seen. One of the best things about Denny's pictures is that they never lag throughout. They are always humorous and interesting. The chauffeur who played with Denny is one of the best comedians I have seen, excepting, of course, 'Reggie'."

—Ralph Austad, Minneapolis, Minn.

Wants More Pictures Like "Stella Maris"

"I MUST tell you that 'Stella Maris' was one of the most beautiful picture I have seen. I believe Mary Philbin gives one of her best performances in 'Stella Maris.' She did wonderfully well in handling her dual role and she is to be congratulated upon her splendid work. You can be proud, Mr. Laemmle, that you have such a wonderful production to give to lovers of the silent drama. I am not finished with my praise of it. I hope you will make more pictures like it in the future."

—Miss Viola A. Jesse, Rapid City, S. D.

Universal Pictures Are So True to Life

"WE saw Reginald Denny in 'Skinner's Dress Suit.' It was funny, truly domestic and so true to real life as all Universal Pictures are.

"Saw 'The Cohens and Kellys' this week. We all enjoyed it hugely."

—Mrs. A. T. McGhan, Jacksonville, Fla.

"Cohens and Kellys" Is First Perfect Comedy

"A CONSISTENT reader of the Post, I rarely miss an announcement of yours. Through your column, I learned of 'The Cohens and Kellys' and kept an eye out for the announcement of its arrival here. It came the other day and afforded me the greatest amount of amusement I ever experienced from any movie. It is the first comedy I ever saw that was done to a turn, and not *overdone*."

—N. Gregory, Washington, Ind.

Hoot's Pictures Getting Better and Better

"I HAVE seen 'The Man in the Saddle' and I have this to say, 'every day in every way Hoot's pictures are getting 100 per cent better'."

—G. A. Olcese, San Jose, Calif.

Denny Picture Has No Dull Moments

"I HAVE just seen 'What Happened to Jones.' The picture is entertaining and clean. There is not a dull moment from beginning to end."

—Miss Jessie M. Cooke, Nashville, Tenn.

"Watch Your Wife" Is Very Enjoyable

"LAST evening I had the pleasure of seeing 'Watch Your Wife,' with Pat O'Malley and Virginia Valli,—a very enjoyable picture."

—Duncan Boss, Paterson, N. J.

Check up - on the bo
- anywhere - Dog picture

THE

UNIVERSAL'S FAMOUS AUTHORS FIVE *CLASS* SERIALS

and

"The Fire Fighters"
by JOHN MOROSO

"Whispering Smith Rides"
by FRANK SPEARMAN

"The Return of the Riddle Rider"
by ARTHUR B. REEVE and FRED J. Mc CONNELL

"Fighting with Buffalo Bill"
by BUFFALO BILL—HIMSELF

Seeing is believing, and you can see every episode in your exchange NOW!

office reports - anytime -

GET BIG MONEY

SILVERSTREAK

"King of Dog Actors"

in "THE SILENT FLYER"

And here's the greatest dog star of them all in a SERIAL---and what a serial---to start booking on Universal's Famous Authors Five.

Universal Short Product—First Run Class

A PAGE OF SYNOPSES

"The Border Sheriff"

Blue Streak Western

Starring JACK HOXIE

Directed by ROBERT NORTH BRADBURY

Story adapted from "Straight Shootin'" by W. C. TUTTLE

CAST

Cultus Collins ..... Jack Hoxie
Joan Belden ..... Olive Hasbrouck
Carter Brace ..... S. E. Jennings
"Tater-bug" ..... Pee Wee Holmes
"Limpy" Peel ..... Buck Moulton
Henry Belden ..... Tom Lingham
Joe Martinez ..... Bert DeMare
Marsh Hewitt ..... Frank Rice
Frenchie Renbeau ..... Floyd Criswell
Sheriff ..... Leonard Trainor

(Footage: 4,440 ft.)

CULTUS COLLINS, sheriff of Cayuse County, is riding the range for evidence against a gang of rustlers headed by Limpy Peel, who have the reputation of causing cattle to vanish from the face of the earth in a very mysterious way.

He is ordered to report in Washington, where, in the secret service headquarters, he is informed that the gang's real leader is a man named Carter Brace, who has his rendezvous at Foo Chow's in Frisco.

On his way to Frisco he meets on the train Henry Belden, an eastern millionaire, on his way west to dispose of large holdings. Collins discovers that his personal representative is Carter Brace, also that he trusts and admires Brace enough to give him his daughter Joan if she will have him. But Joan candidly despises Brace.

At Foo Chow's in Frisco, Collins listens in on a whispered conference of thugs employed by Bruce, who orders them to start a fake fight and, in the excitemennt, do away with Belden so he can get the girl and the ranch. Collins rescues Belden from the ensuing melee, but is branded by the latter as a would-be robber, attacking him, for Belden does not know that they were trying to kill him.

On their way to the ranch by train, Belden points out Collins to Joan, saying that he thinks he recognizes his assailant. Their suspicions of his evil character are confirmed when a trick of fate lands him in Joan's presence in the habilements of a notorious bandit, whose dry clothes Collins has "borrowed" at the point of a gun, having fallen into a muddy gutter while chasing her hat.

In the interim one of Collins's deputies has discovered that the stolen shorthorn cattle were made to "vanish" by the simple trick of disguising them as longhorns, and the evidence to convict the suspects is complete.

From the roof of a house where he has gone to elude his pursuers who have mistaken him for the bandit whose clothes he is wearing, Collins overhears a plot in a room below between Brace and a crooked lawyer. They proceed to the ranch and get Belden to sign away the property in the belief that he is signing a lease. Collins, who has followed them, stealthily gets the paper away from Brace and then saves Brace from being potted by a sniper just in time to meet Joan, who thinks that he has again attempted to take her father's life.

The posse is sighted, and Brace and his gang attempt flight, but are rounded up. Collins then pursues and handcuffs Joan, who openly despises him, and brings her back to her father, who apologizes to Collins for misunderstanding him. Collins then drags the girl away—to jail, she thinks—to the altar, thinks he.

"Too Many Babies"

Two-Reel Stern Brothers Comedy

Featuring CHARLES KING

CHARLEY and his wife, a childless couple, receive word that his mother-in-law is coming for a visit. He has written her of their two children, for want of something to write about. The mother-in-law arrives, muscular and mean. She wrecks his car, orders him around without mercy and takes possession of his house. She is anxious to see the children and he is afraid to tell her the truth, so he goes out and kidnaps a pair of the neighbor's kids. The mother-in-law gets so impatient with waiting for him that the wife goes out and kidnaps a pair. While mother-in-law is making much of the children, Charles returns with his two pickups and, failing to lie out of the dilemma, orders his mother-in-law to leave the house. She bats him around at will until seen by a policeman outside. Then she forces her son-in-law to appear to be socking her and has him arrested for attacking a defenseless woman. As the cop is ringing for the wagon the beaten husband explains that the big dame is his mother-in-law and the cop, deciding that he has been punished enough, lets him go and chases the mother-in-law.

"A Bedtime Story"

A One-Reel Blue-Bird Comedy

Featuring ARTHUR LAKE

ARTHUR and Dorothy are trying to get over a lovers' quarrel but are having a hard time saying the first word of reconciliation. Mr. and Mrs. Brown, watching the affair from their window, decide to help patch it up. They invite the girl and boy separately to come to the house and take care of the babies while they go to the theatre. Dorothy is in the nursery reading fairy tales to the children while Arthur is downstairs reading a thriller, neither being aware of the other's presence. Arthur hears a noise upstairs and phones the police station. The captain sends a detective to catch the "thief". Dorothy hears a noise downstairs and does the same. Her detective enters through the upper window while Arthur's comes in the door. As he sneaks up the stairs, Dorothy thrusts a gun against his ribs and forces him into a closet. Arthur sees her detective and believing he has caught the thief, forces him into the same closet and locks the door. Both detectives believe they have the burglar cornered and a desperate battle takes place in the dark closet.

Arthur and Dorothy then see each other for the first time. The detectives are released from the closet battered and torn, and the lovers forget their spat.

"The Radio Detective"

Ten-Episode Adventure Picture

Starring JACK DAUGHERTY

Directed by WM. J. CRAFT and WM. A. CRINLEY

Story by Arthur B. Reeve

CAST

Easton Evans ..... Jack Daugherty
Ruth Adams ..... Margaret Quimby
Craig Kennedy ..... John T. Prince
Hank Hawkins ..... Wallace Baldwin
Ken Adams ..... Howard Enstedt
Prof. Ronald Vario ..... Jack Mower
Rae Vario ..... Florence Allen

No. 1—"The Kick-off"

EASTON EVANS, scoutmaster and radio wizard, has invented "Evansite," a new material that will revolutionize radio transmission. Intending to give the discovery to humanity when fully developed, he rejects an offer of one million dollars for the secret. His friend, Craig Kennedy, scientific detective, fearing for the safety of the only piece of "Evansite" in existence, takes the little piece of crystal with him while Evans goes to the scout camp.

Ronald Vario, a trickster employed by the syndicate which is determined to control the new discovery, sends two henchmen to Radio Villa to locate the coveted substance. As they ransack the place they are interrupted by Evans, who battles them but is knocked out while they escape. Evans, recovering himself, pursues, jumps from his own car to that of the fleeing marauders and tussles with the ringleader. The car goes over a cliff and lands in the current below.

REMEMBER

The "Hunchback of Notre Dame?"

Watch and Wait for the Successor to "The Hunchback" the drama that made Victor Hugo Immortal

"Les Miserables"

A Universal Film de France Triumph
Presented by Carl Laemmle

THE SATURDAY EVENING P T

An Illustrated Weekl
Founded A° D° 1728 by Benj. F

JULY 24, 1926 OPY

Cut Your Advertising Bills In Half!

The picture is sold before you show it. You don't have to go to great length telling the theme —or the star—or other details. Any more than the grocer has to tell folks what the ingredients are in Campbell's Soup—it's done for them. Just as Carl Laemmle's Column in leading publications has done it for you. Just tell them that you have it. And watch the Universal fans flock in.

[*The advertisement at the right appears in The Saturday Evening Post of August 28th and Liberty of September 18th.*]

Watch This Column

LAURA LA PLANTE in "POKER FACES"

EDWARD EVERETT HORTON is one of the foremost comedians in America—LAURA LA PLANTE has earned her laurels in many a remarkable picture. We selected these two to play the leading roles in "*POKER FACES*" from the story by Edgar Franklin, which was published in The Saturday Evening Post.

A review of this picture proves to my mind that we were not mistaken in our judgment and that this screen triumph deserves a leading place in Universal's Greater Movie List. I commend it to all readers of this column.

In picturing "*The Flaming Frontier,*" a representation of Custer's last battle with the Sioux, a stirring American historical event, we selected HOOT GIBSON, the king of Western riders—DUSTIN FARNUM, a romantic actor of high ability—ANNE CORNWALL, a beautiful woman of fine talent, and our judgment has again been confirmed by the plaudits of the press and the people. This is a great picture, a real Universal Special.

In producing "*The Midnight Sun,*" a Russian drama of the former Imperial Court, we selected LAURA LA PLANTE, PAT O'MALLEY, GEORGE SEIGMANN and RAYMOND KEANE. And again the critics and the people have signified their unqualified approval.

I want you to see all these pictures and render your decision in a personal letter to me. Even if I am in Europe your letters will reach me and be answered.

Carl Laemmle
President

To be continued next week!

For the thrill of many special events as they actually happen watch for Universal News reel issued twice a week

UNIVERSAL PICTURES
730 Fifth Ave., New York City

Will Rogers—[illegible] est Lloyd—Robert S. Winsmore—Arthur Train
George Pattull[illegible] Condon—Kenneth L. Roberts—Samuel G. Blythe

UNIVERSAL WEEKLY

Vol. 26 *Sept. 17, 1927* *No. 6*

Laura La Plante in

"SILK STOCKINGS"

UNIVERSAL-JEWEL

SNOOKUMS

—the best-loved baby on the screen!

"A dandy! Grownups laughed and all the kids hooted!"

—L. M. Bennett, M. W. A. Hall, Pillager, Minn.

Stern Brothers Productions from George McManus' famous cartoons. 2-reels each. 12 of them.

Universal Junior Jewels

20.[illegible] 9/3/2010 No Cuts

The BIG GUNS are BOOKING the BIG GUN GROUP!

De Putti Busts Records With "Buck Privates"
SANTA BARBARA, Aug. 21.
Lya De Putti, in "Buck Privates,"
Universal war comedy, has smashed
all records here at the special show-
ing of the Granada Theatre, where it
was shown to packed houses at top
prices.
A tie-up wi
added to th
voted the
farce yet
film is
ber 6.
"Les
Opens
t. 3
spectacle,
at the
It's a Comedy R
Built around the Army of Occupation!
Carl Laemmle
presents
BUCK P
A Melville Brown Production

iot!
The Big Guns are BOOKING the Big Gun Group!
Blumfield Circuit, S. Francisco
Lake Amusement Co., Minn.
Roden Circuit.....Kansas City
Mason Circuit.....Seattle
Milwaukee Theatre Circuit
—and more and more and more!
starring
LYA De PUTTI and
MALCOLM MacGREGOR
with Zazu Pitt and Eddie Gribbon
from the story by Stuart N. Lake
RIVATES!

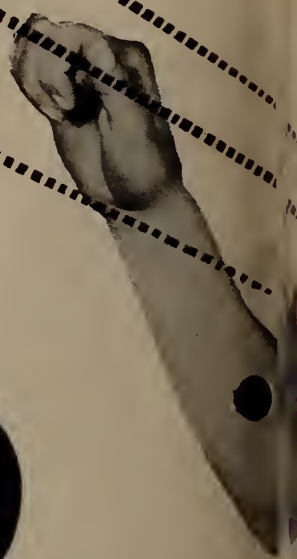
The Big Guns are Booking the Big Gun Group!

American Theatre. . . . Salt Lake
Rialto Theatre. . . . Butte, Mont.
Great Falls Amusement Co.,
Schoenstadt Circuit . . . Chicago
Orpheum Theatre Circuit,
Carsten Dannken. . . . Salt Lake

—and more and more and more—

thri

Says **Chicago American**



Carl Laemmle *presents*

JAMES OLIVER CURWOOD'S *Greatest Story*

Back to God's Co

An Irvi

starring
RENEE
ADOREE
with Walter Long, Robert Frazer,
Adolphe Milar, Mitchell Lewis.

HOOT HITS T

No. 549. ---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation

YOU cant know what real riding is——

You cant know what a real rodeo looks like——

You cant know red-hot screen action——

—until you have seen Hoot Gibson in his very latest creation, "Painted Ponies."

Here is a western which YOU made, or rather, you ordered it made. It contains exactly the audience stuff which you insisted we must dish up with Hoot Gibson.

It is Hoot Gibson at his hootingest!

Does he ride? I'll say he does! Does he work like the devil? You bet he does. Does he do hair-raising rodeo stunts and take his life in his hands to give your audiences the kind of red meat they demand? He most certainly does.

Part of this story is built around a sensational rodeo. Universal has given you rodeo pictures in the past and I thought

HE LEATHER

we had struck the highest possible peak in some of them. But I hadn't seen this one.

As I sat and looked at the stirring scenes in "Painted Ponies"—some of them made at terrific risk to give the movie fans what they want—I pictured the effect of this production on an audience. It cannot be anything short of a riot. The exciting parts will fairly raise them out of their chairs and the comedy parts will rock them with laughter.

"Painted Ponies" gives Hoot Gibson a chance to show everything in his bag of tricks, and he shows more stuff than you ever knew him to be capable of.

"Painted Ponies" is western to the very core. The whole story is western. Every character is western. The millions upon millions of fans who love the great outdoors and who never tire of seeing a faithful portrayal of western action stuff on the screen will thank you for showing this gem of the land of the setting sun.

Did you ever, in all your born days, see anything like the record Universal is making this year—and do you know of any company which is even a close second?

The Big Guns are BOOKING the Big Gun Group!

Great Lakes Theatre, Buffalo; Rogers Sherman Theatre, New Haven; Odeon, Strand, Mozart, Canton; Woodward Theatre Co., Detroit; Auditorium Theatre, Quebec; Lyceum and College Theatres, Winnipeg; U. B. O. Circuit, New York.

...and more and more and more!

The CHINESE PARROT

A Paul Leni Production

WHAT PRICE MY LADY'S PEARLS--

what a network of crime and intrigue to get that perfectly matched necklace and what a picture it makes!

From the Saturday Evening Post story and best-selling novel by

EARL DERR BIGGERS

with Marian Nixon, Hobart Bosworth, Anna May Wong.

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~ Editor
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Vol. XXVI SEPTEMBER 17, 1927 No. 6

UNIVERSAL MOVIEGRAMS

NOW that the Cohen and the Kelly have been selected for "The Cohens and Kellys in Paris," the rest of the cast is rapidly being filled up at Universal City. Vera Gordon, of course, will play Mrs. Cohen. Gertrude Astor will have an important part, as well as Gino Carrado, a newcomer to Universal City, who doesn't have to make up to look like a French count.

HAVING completed "The Rawhide Kid" by Peter B. Kyne, Hoot Gibson starts immediately on "A Trick of Hearts" under the direction of Reaves Eason. "A Trick of Hearts" is adapted from an original story entitled "Western Suffragettes" and the Universal star will be supported by a cast including Georgia Hale, Nora Cecil, Dan Crimmins, Rose Gore, Joe Rickson, Howard Truesdale, George Ovey, Heine Conklin and Grace Cunard, who plays the lady constable.

VIRGINIA GRAY, who was little Eva in "Uncle Tom's Cabin" and who is under a five years' contract to Universal, has been cast as the prize pupil in "The Symphony," featuring Jean Hersholt, Marian Nixon and George Lewis.

THOUGH "The Cat and the Canary" has played a number of pre-releases showings and established itself as a tremendous drawing card in other cities, it will not open in New York until Friday of this week when Universal takes over the Colony Theatre and brings Dr. Riesenfeld back to Broadway as its directing genius.

Laemmle Developing New Stars And Searching for More

JUST before leaving on his annual trip to Europe, Carl Laemmle, president of Universal Pictures Corporation, made the statement that the present galaxy of film stars was twinkling less and less brilliantly. He added that the places of the present stars will be taken by new faces, some of which have not even been seen on the screen as yet. In an effort to do his part to supply the demand of moving picture audiences for new faces, he has already made a splendid start with the younger generation. To the four already proven screen actresses, Marian Nixon, Barbara Kent, Barbara Worth and Dorothy Gulliver, he has just added three from whom he expects splendid results. They are Lillian Gilmore, Helen Foster and Dimples Lido.

Further than this, Mr. Laemmle is broadcasting an appeal for more dimples. "Somewhere in America," he says, "there is a girl with dimples who is loved by all around her for the spirit of laughter and good humor she radiates. Universal wants such a girl. The whole world responds to dimples, youthful beauty, to charm and effervescing personality. If we can find such a girl and she has intelligence, as well as dimples and charm, I want to broadcast her on the screen for the good she will do. So, if you are a girl with engaging dimples, send Universal your photograph and give your age, height and the color of your eyes and hair. My production experts will be the judges. The test will be in all things sincere."

Lillian Gilmore, one of the new long-term contract players, is splendidly provided with dimples and gives every evidence of having plenty of "it." She is the daughter of Barney Gilmore, the well known actor, who with his wife, Mina Shirley, also a professional, is conducting a school of acting. Miss Gilmore has been on the stage for three years.

Helen Foster is a product of western pictures. She was born in Oklahoma City and raised on a ranch. She can ride better than most of the so-called western stars. As an extra finish to her private finishing school education, Helen took a course in dramatic art in California. From that it was only natural for a person of her petite and piquant beauty to gravitate to the screen, where she played her first part as an extra and her second as leading woman to Fred Humes in "Hands Off." Miss Foster is now playing the leading role in "Haunted Island," a Universal serial starring Jack Daugherty.

Dimples Lido is a discovery of Carl Laemmle, Jr., who is abroad with his father. It was on the beach at Lido that the discovery was made, and the contract signed as shown on the opposite page. The prepossessing young woman, who has the deepest dimples since Lillian Walker, had also a name which would have immediately sunk her in America. So the Carl Laemmles, senior and junior, decided to call her Dimples Lido, there being background and authority for each name. Dimples Lido will return with the Universal executives on the Berengaria on October 1st.

IN THE cast of "Use Your Feet," the Fred Newmeyer feature on which Reginald Denny embarks this week at Universal City, will be Mary Carr, Hayden Stevenson, Gertrude Howard and Frank Hagney. Barbara Worth has been elected leading lady.

Carl Laemmle, Jr., and his discovery, Dimples Lido.

Dimples signs her contract on the beach at the Lido.

Universal Opens $750,000 House In Kenosha, Wis.

UNIVERSAL opened its new Kenosha Theatre at Kenosha, Wis., on September 1st, with one of the most brilliant premiere gatherings that state has known, according to advices received by Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc., from N. J. Blumberg, manager of its subsidiary company, the Milwaukee Theatre Circuit, Inc.

The Kenosha Theatre represents an investment of $750,000.00 and was built by the United Studios, Inc. of Chicago. Ralph L. Beaudry is the architect. The house seats 2250. In addition to the theatre, the building contains two stores and apartments.

The theatre occupies a plot of 85x 100 ft., fronting on Main and South Streets. It has a very beautiful front worked out in terra cotta and tile. It has every modern equipment and is one of the finest theatres in the state.

The local newspapers have been exploiting the theatre very heavily as an example of civic progress. The Kenosha *Evening News* celebrated the opening by putting out an elaborate special section to their paper. The whole city is enthused over the project.

The Kenosha will operate on a combination policy of pictures and vaudeville with three changes a week.

Big Saenger Circuit Signs For All Universal Product

ARRANGEMENTS have just been completed between the Universal Pictures Corporation and the big Saenger Circuit of New Orleans for the presentation of all Universal product for the new season in the widely-spread Saenger houses. This is one of the most important deals of the year for Universal and means that the Laemmle output will reach the first-run screens in more than a hundred situations in the South as well as a large number of subsequent run bookings.

The deal was arrived at by the executive heads of the two big film organizations; Lou B. Metzger, general sales manager for Universal, and E. V. Richards for Saenger. Metzger was assisted by Earl Kramer, his Eastern sales director, by Ralph B. Williams, assistant sales director for the Southeast, and by several local managers.

The arrangement involves primarily the Saenger Circuit proper, 49 situations in the New Orleans territory, including a number of houses in New Orleans and duplicate houses in many other cities. It also includes the Saenger-Publix Circuit of North Carolina, involving six important towns; the Dent Circuit of Texas, embracing 16 towns and cities, and the Horowitz Circuit of Houston.

Thus the deal concerns theatres in Louisiana, Texas, North Carolina, Mississippi and elsewhere. The pictures involved include everything from the Universal Super Productions, down through the entire release schedule of Denny, Specials, Jewels, Thrill Features, Comedies, Serials, Featurettes, and newsreels. It places Universal in an enviable position in the South.

Dorothy Gulliver Loaned to Warners For Dog Picture

DOROTHY GULLIVER, who played the leading feminine role in the entire series of Universal's "The Collegians," has been loaned by that organization to play a featured role in "The Dog of the Regiment," which Warner Brothers will produce starring Rin Tin Tin.

Although Miss Gulliver has been in pictures less than two years, she has already established an enviable record as one of the most promising of the younger generation of players. She has just completed a featured role in the Universal-Jewel "The Arm of the Law," under the direction of Emory Johnson.

"Chinese Parrot" Big Success At World Premiere in London

"THE CHINESE PARROT," Paul Leni's second production for Universal, had its world premiere this week in London and was hailed as a screen achievement. This is the first time on record that a Universal picture, made in Universal City, has had its premiere outside of America. It is considered remarkable and indicative of the entertainment value of the picture that it should have made such a hit in London. It is a typical American mystery melodrama, directed by Leni, a recruit from UFA.

"The Chinese Parrot" is from a very popular novel by Earl Derr Biggers. The featured players include Hobart Bosworth, Marian Nixon, Edmund Burns, Albert Conti, K. Sojin, and Anna May Wong. Leni was entrusted with its production following his excellent work with "The Cat and the Canary," another mystery melodrama which he did with such success that it was greeted as a super-production and is being used to open the B. S. Moss Colony Theatre as a regular Broadway first-run house under the direction of Dr. Hugo Riesenfeld.

The London trade and lay press were extravagant in their praise of "The Chinese Parrot."

Here are some of the comments:

The Daily Mail: "Film full of suspense. Packed with clever touches which raise it far above the level of ordinary screen thrillers. Sojin a marvelous actor."

Film Renter: "Undoubtedly the finest mystery drama produced. Abounding in thrills. Ingeniously presented with the aid of astounding photographic effects. No hesitation in recommending this to every class of showman.

Faulkner's Film Review: "Sound mystery drama. Highest form of screen entertainment. Marvelous."

News of the World: "Amazingly weird mystery play. Extraordinarily able character actor in Sojin. One of the few pictures which really carries out its preliminary promise in thrills."

Manchester Guardian: "Noteworthy. Ranking second to none. Leni a genius for mystery dramas."

Bioscope: "Melodramatic story with popular appeal. Amazingly well acted. Produced with originality and spectacular effects. Will interest any audience."

Cinema: "A combination of direction, photography, staging, acting rarely excelled in any country. Most original, entertaining mystery melodrama ever made."

Westminister Gazette: "At last a real thriller. Weird, enthralling, masterful production. Acted in a masterful manner."

HELD FOR RELEASE

LeRoy Alexander Jr., son of LeRoy Alexander, manager of the Universal Film Exchange, who became mixed up in some of the 8,000,000 feet of films that the exchange has on hand ready for release as soon as the present movie dispute is settled.
Photo by Chicago Evening American staff photographer.

LeRoy Alexander, Jr., son of the Universal assistant sales director located in Chicago, gets his picture in the Chicago Evening American all mixed up with the new product.

Hoot Gibson Starts "Trick of Hearts"

WORK has begun at Universal City on a new Hoot Gibson Jewel. It is entitled "A Trick of Hearts." Georgia Hale is one of the principle supporting players. Others in the cast are Nora Cecil, Dan Crimmins, Rose Gore, Joe Rickson, Howard Truesdale, George Ovey and Heinie Conklin. Reaves Eason is the director.

Universal Moves El Paso Exchange To San Antonio

MARTIN SCHIFF, traveling auditor for Universal, has just returned to the Universal home office from San Antonio, Texas, where he effected the transfer of the Universal sales exchange from El Paso to San Antonio. He is very enthusiastic over the new territory and says San Antonio already is a booming exchange center.

The San Antonio office was officially opened July 31st. It has made rapid strides since that time, he states. The new centre takes in a large and very progressive section of the Rio Grande valley and the Gulf Coast, thus relieving Dallas of long hauls for this rapidly growing territory.

In the re-alignment of territory, the New Mexico towns formerly served by El Paso have been transferred to the Denver exchange, and the few Arizona towns to Los Angeles. R. I. Payne is the manager of the new office, which is located in a new up-to-date building constructed especially for Universal. The layout makes for the utmost efficiency, says Schiff. The home office representative spent many weeks effecting the change-over and re-assignments.

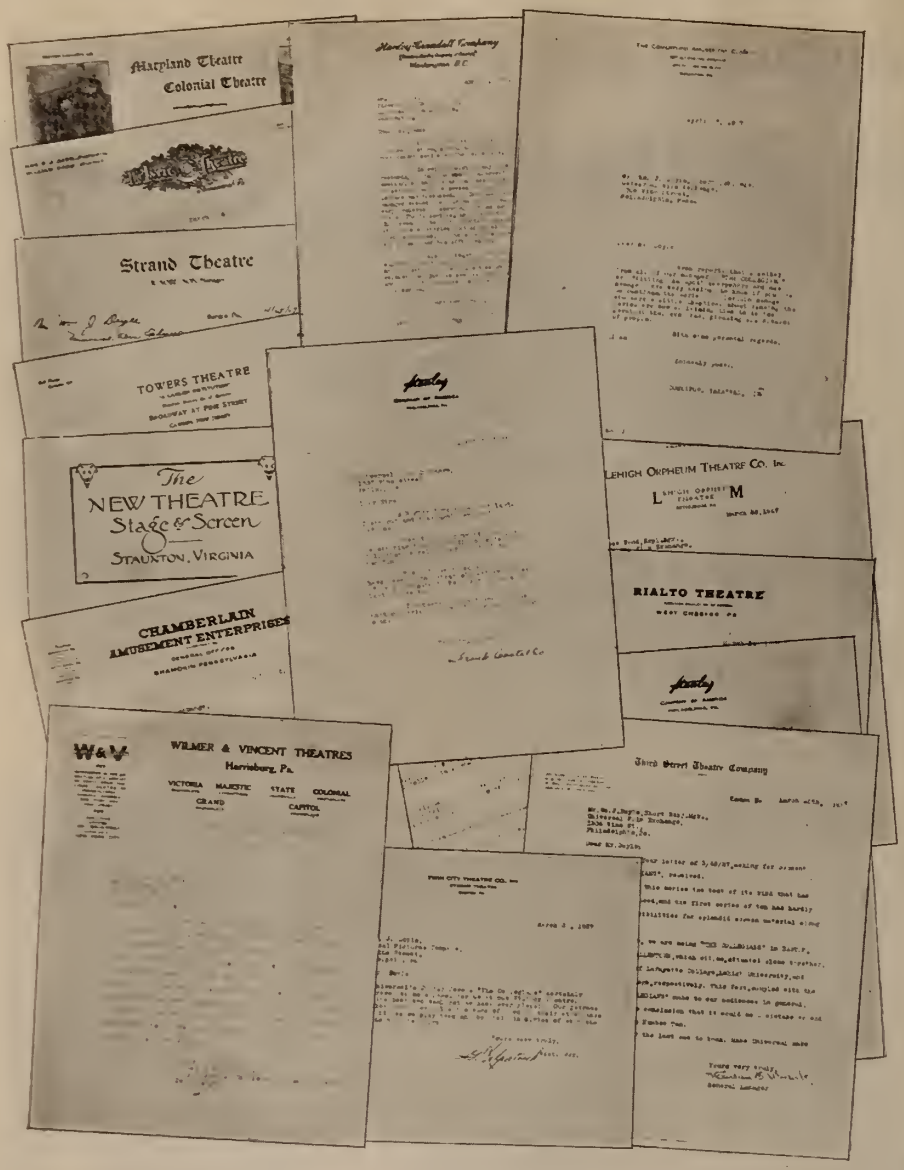
Taylor Corrals Original Ranch Riders for Serial

A FEW years ago a group of selected cowpunchers and he-men Westerners were organized at Universal City and appeared on the screen as the Universal Ranch Riders. They appeared regularly in feature western films with Hoot Gibson and later in series of short length pictures, and were the pick and pride of "Uncle" Carl Laemmle, himself.

Due to retirement and numerous other changes the group was somewhat disorganized but their work was so far superior to that of a hit-and-miss gathering of cowpunchers that when Ray Taylor, one of Universal's most prominent serial directors, decided to make "The Vanishing Rider" starring William Desmond with Ethlyne Clair, he called all of the old members that he could reach for his new picture.

A Gripping, Emotional Story --- "Surrender"

A little Polish village on the edge of the war zone; a rabbi's daughter who falls in love against her will; a Russian prince who comes as an invading conqueror and leaves as the conquered one; these are the ingredients which make up the powerful drama, "Surrender," starring Mary Philbin and Ivan Mosjukine under Edward Sloman's direction.



A few of the letters Universal has received from exhibitors asking for another series of "The Collegians."

You Asked for More "Collegians" ---We Give Them to You

ALMOST before the first series of "The Collegians" had fairly started on the screens of American theatres came anxious inquiries from exhibitors as to whether Carl Laemmle, Jr., could not be persuaded to write another series. These peppy two-reel featurettes won instant popularity and have the remarkable record of never having received an unfavorable criticism from either a theatre manager or patron.

Although Universal has received hundreds of letters from exhibitors all over the country, telling of their success with these college comedies and asking for more, William J. Doyle, short subject manager in the Philadelphia Exchange, decided he would find out for himself just how these subjects were going and whether the majority of theatre owners and managers wished them continued. So he wrote to all accounts in his territory asking for their honest opinion of "The Collegians." The result left no room for doubt. *They all wanted more.*

"* * *am well aware of the fact that you are about to leave for the convention in Chicago in the next few days," wrote W. L. Heiss, assistant manager of the Chamberlain Amusement Enterprises, Shamokin, Pa., "and should you care to do something for the benefit of the company during the convention, you might impress on the gold pencil boys of New York that they continue to include this product ('The Collegians') in their next group, as by all means it proved to be an A-1 short subject. Am taking this means of calling them short subjects. *However, in most cases they prove to be the feature of the bill.*"

From Harlan E. Woehrle, general manager of the Third Street Theatre Co., Inc., Easton, Pa., came this reply:

"I consider this series the best of its kind that has ever been produced, and the first series of ten has hardly tapped the possibilities for splendid screen material along these lines.

"*We have only the last one to book. Make Universal make more.*"

J. J. Payette, general manager of the Stanley-Crandall Co., Washington, D. C., wrote:

"Yesterday we had our weekly managers' meeting at which time the possibility of securing another series of 'The Collegians' was discussed. Each and every manager voiced the opinion that he was very desirous of securing another series of 'The Collegians,' as this series had proven to be very entertaining and of a type of stories that appealed to their audiences at the same time having a real good box-office value.

"*I wish to request that you suggest to your company that they make another series of 'The Collegians' and release them just as soon as possible.*"

The same thought was expressed by J. M. Frere, manager of the Rialto Theatre, West Chester, Pa. He said:

"They ('The Collegians') have a particular appeal in this town, no doubt due to it being a student centre and, of course, my reasons for getting the series. Still this audience is a critical one and I have heard nothing but praise to date.

"*Please don't stop making these as I am anxiously awaiting the next, and only the other day I enquired about them.*"

"From reports that I gather from all of our managers, 'The Collegians' are 'hitting the spot' everywhere and our managers are very anxious to know if you are to continue the series," wrote W. H. Cadoret of the Comerford Amusement Co., Scranton, Pa. "Certain managers who were a little skeptical about running the series are now acclaiming them to be the greatest they ever had, pleasing all classes of people."

From E. L. Trenchard, the Stanley Company of America manager in Lancaster, Pa., came this word:

"As you probably know, thus far in the series 'The Collegians' have always proved money makers for us. I do not attribute this to the vogue

(*Continued on page* 40)

when all is said and done there's nothing like a

The New Ones:

"Good Morning Judge"
"Use Your Feet"
"Mile-a-Minute Love"
"Out All Night"

Directed by Fred Newmeyer, William Seiter, and other ace directors.

And all are Super Comedies!

Denny

— because, as every exhibitor knows, Denny is one of the few sure things in the picture business. Play him for a winner every shot!

to put *pep* in the BOX OFFICE!

A Whimsical delight of laughter and love!

Norman Kerry

Lois Moran

The Big Guns are BOOKING the Big Gun Group!

West Coast Theatres
Stanley Company . . Philadelphia
Coston Booking Circuit, Chicago
Griffith Bros. . . . . Oklahoma
Hostettler Circuit . . . . . Omaha
Capital Seers Enterprises, Kansas City
Aztec Theatre . . . . San Antonio
Liberty . . . . . Oklahoma City

—and more—and more—and more!

"The Irresistible Lover"

starring

Norman Kerry and Lois Moran

A William BEAUDINE Production

supervised by Carl Laemmle, Jr.

Universal Pictures W'n Patron Popularity

Readers of Carl Laemmle's Column in The Saturday Evening Post Write the Universal Chief Their Opinions of His Pictures.

YOUNGER SET EAGERLY AWAIT NEW 'COLLEGIANS'

"I HAVE just finished seeing the last of the series of 'The Collegians.' We of the Springfield younger set are eagerly awaiting the remaining ten series. What I think of George Lewis could hardly be adequately expressed in words. He is simply magnificent to say the least. He is exactly suited to portraying the type of college youth that was given him in 'The Collegians.' Vivacity, spirit, courage and the appeal of youth make him the type of youth that we all aspire to be; yet with all the plaudits that he must of a necessity receive, he remains modest, unassuming, with his ego normal. Dorothy Gulliver is great, too. I, for one, think she is one of the loveliest of the horde of Universal feminine actresses. A rousing cheer for Carl Laemmle, Jr., who has made the series 'The Collegians' possible."

—Lee Hoagland, Springfield, Mo.

NO ONE CAN AFFORD TO MISS "STROGOFF"

"IT IS with great pleasure that I express my opinion of the Universal Film de France Triumph 'Michael Strogoff,' which ranks with the biggest productions ever produced. Truly it can be taken for a granted fact that it makes first-class entertainment. The two full reels of colored film and the most thrilling hand-to-hand battle ever filmed add to the greatness of this mighty masterpiece. A most dramatic screen show no one can afford to miss. I've enjoyed it more than I have ever enjoyed a picture before, and I do not hesitate in saying that pictures of this type are always a big success."

—Milo Zeman, Cedar Rapids, Iowa.

FINDS "THE LOVE THRILL" CLEAN AND LAUGHABLE

"SAW 'The Love Thrill' at the States Theatre, Martinez, on Sunday and will say that I enjoyed a clean-cut and laughable picture. Mons. Washburn and the others as well as the girls are to be complimented and you in particular also have the respect of the country folks where young people gather for an afternoon of entertaining."

—W. E. Madison, Port Costa, Calif.

DENNY DID GOOD WORK IN "FAST AND FURIOUS"

"REGINALD DENNY made a good job, I thought, out of 'Fast and Furious' and I enjoyed it immensely."

—Miss Eleanor Merriam, Chicago, Ill.

SAYS LAURA IS AT BEST IN "BEWARE OF WIDOWS"

"LAST night I saw Laura La Plante in 'Beware of Widows,' and within the short lapse of twelve hours I am hastening to tell you how good it was.

"I do not think I have ever witnessed Laura La Plante in a picture wherein she has done better. I wish to congratulate you on having such a superb little comedienne in your employ. Don't let her get away from Universal. She has that obvious, yet indescribable something in her technique which makes for charming comedy."

—W. B. Donnelly, Utica, New York.

"ALIAS THE DEACON" WINS PRAISE OF SPORT WRITER

"IT WAS my privilege to see another Universal picture, 'Alias the Deacon.' I can truthfully say that I have never witnessed a more delightful, charming screen production. Certainly the director and others connected with 'Alias the Deacon' are to be congratulated on their work. There was humor, pathos, charm and every other element that goes into the making of a good theatrical entertainment.

"There was one part I enjoyed particularly. That was the prize fight between the hero and the professional pugilist. As a sporting writer I attend many hundreds of fights in the course of a year. I know, of course, that no amateur stands a chance in the world against the poorest professional and I was horribly afraid that the intelligence of the picture was going to be spoiled by having the hero knock out the pro. The fact that he didn't speaks well for the director and author.

"Technically, the scenes of the fight were excellent. The hero stalled and clinched and tied his man up close just as I have seen thousands of fighters do in real rings in an effort to 'stay the limit.'"

—Bertram J. Gumpert, New York City.

GLENN TRYON WINS FAN WITH "PAINTING TOWN"

"RECENTLY in Memphis I had the pleasure of seeing 'Painting the Town,' starring Patsy Ruth Miller and Glenn Tryon, who incidentally, was heretofore quite unknown to me. Of course, Patsy was wonderful—she always is—but Glenn! He certainly made the biggest hit I've seen in months. I'm sure not one person in the audience failed to enjoy the picture, and the theatre—Pantages—was filled. Since then, I have looked up Glenn Tryon in current film magazines, and I find that he has formerly played in screen comedies. Well, he certainly belongs there. His style seems to me to be an entirely new one and it is surely pleasing. I hope you will star him in many more splendid pictures; he appears to be well worth it."

—Miss Dorothy Hamilton, McCrory, Ark.

ENJOYED EVERY FOOT OF "BUTTERFLIES IN RAIN"

"I RECENTLY had the pleasure of seeing a Universal Picture, 'Butterflies in the Rain,' with Laura La Plante and James Kirkwood in the leading parts and I wish to say right here that I certainly enjoyed every foot of it. Miss La Plante's work was a delight and in my opinion she is the prettiest actress of the screen. Her costumes were exquisite and in perfect taste throughout the entire photoplay. The remainder of the cast carried their parts in a manner that was a credit to them. The settings and photography were beautiful and helped the picture a lot. Judging from the audience assembled, the picture was a big success here."

—Vernon Fitz, Waynesboro, Pa.

"BACK TO GOD'S COUNTRY" WILL BE REMEMBERED

"NO WORDS can express my reception of 'Back to God's Country.' Such acting, such directing and such beautiful scenes make it a picture to be long remembered. Renee Adoree at her best and a new mark for Robert Frazer. Even Walter Long wins new honors. All in all it's a great boom to the stars, director and your company."

—Lawrence Raymond, Buffalo, N. Y.

Ariel Varges, famous International Newsreel cameraman, is shown making a close-up view of military activities on the Honan battle front. With the renewal of fighting in China, Varges has been in the thick of it and has been securing some remarkable pictures for International.

Universal Signs Lillian Gilmore For Five Years

LILLIAN GILMORE, one of Hollywood's most promising young starlets, has just been signed for five years by Universal and will be developed into stellar magnitude as rapidly as possible. She already has appeared in several Universal pictures and has made a great hit.

Miss Gilmore is the daughter of Barney Gilmore, famous actor-playwright, and Mrs. Gilmore, who was Mina Shirley, one of the noted Shirley Sisters of vaudeville and stage fame. The young Universal player, who is just eighteen, has been in pictures only a few months.

Her first stage role was the ingenue part in the road company of "Lightnin'." After leaving that company she went back to school and finished at the Hollywood Girls School. Her first screen work was in "The Quest." She started with Universal in support of Fred Gilman in the Texas Ranger two-reelers, and also played with Arthur Lake in several Drugstore Cowboy Comedies. Her work was so exceptional she was promoted to features and played the leading feminine roles opposite Ted Wells in "Straight Shootin'" and then opposite Al Wilson in "The Phantom Flyer." Her work in these two features convinced Universal that she is a "find.'

Stanley-Crandall Circuit to Be 100% Universal in 1927-1928

A DEAL has just been completed between J. J. Payette, general manager of the Stanley-Crandall Corporation, and Ted Schlanger, Universal manager in Washington, D. C., which will make the S-C circuit a 100 percent user of Universal pictures during the coming twelve months. Payette practically doubled his picture arrangement with the Laemmle organization.

The deal covers sixteen houses in eleven situations, the most important of which are the Ambassador, Tivoli, York, Avenue Grand and Apollo in Washington; the Tivoli in Frederick, Md., and the Tivoli in Martinsburg, W. Va. Outstanding in the product involved are "The Cat and the Canary," "Les Miserables," and "The Cohens and Kellys in Paris," three Universal supers, all the Jewels, Hoot Gibson pictures, the Dynamite (dog star) pictures, the Al Wilson aviation pictures, and the short product, including serials.

It is noteworthy that the Ambassador, the finest house in Washington, is now running matinee shows of "Blake of Scotland Yard," Universal's current de luxe serial. All other S and C houses are running this serial regularly at their night performances. The Washington circuit has just had an exceptional run of business with "Painting the Town," Universal's current hit.

Schlanger, who is now in New York conferring with Universal sales heads, states that the new arrangement with the Washington Circuit is exceptional because of the values involved.

"Mr. Payette did not hesitate to compliment Universal upon the worth and box-office value of our new product," said the Washington exchange manager. "He not only complimented us, but he fitted his deeds to his words. It is a very excellent deal."

International News Cameraman Gets Striking War Shots

ARIEL L. VARGES, intrepid International Newsreel cameraman in China, is in the thick of the fighting again. For several weeks China was comparatively quiet, but recently the Red Army of Cantonese renewed its attack upon the Honan front. Varges was with the Shantung forces at the time and secured remarkable pictures of the fighting, which are shown in International Newsreel No. 71. Varges was at the scene of the battle in which the Reds were put to flight, retreating pell-mell before the heavy fire of the Shantungese.

The pictures show that the Shantung Army is remarkably well equipped. Tanks, big guns and airplanes are now used by the Shantungese with deadly effect upon the rebellious Reds.

William W. Hawkins, general manager of the Scripps-Howard newspapers, and his family recently paid a visit to Universal City where they greatly enjoyed watching the wheels of the big movie plant go round.

The Big Guns are Booking the Big Gun Group!

KEITH'S CIRCUIT, New York and Ohio

SPRINGER CIRCUIT, New York

WILMER & VINCENT CIRCUIT, Pa.

SAENGER CIRCUIT, New Orleans

HARRY BRANDT CIRCUIT, New York

PUBLIX - SAENGER CIRCUIT, North Carolina

DENT CIRCUIT, Texas

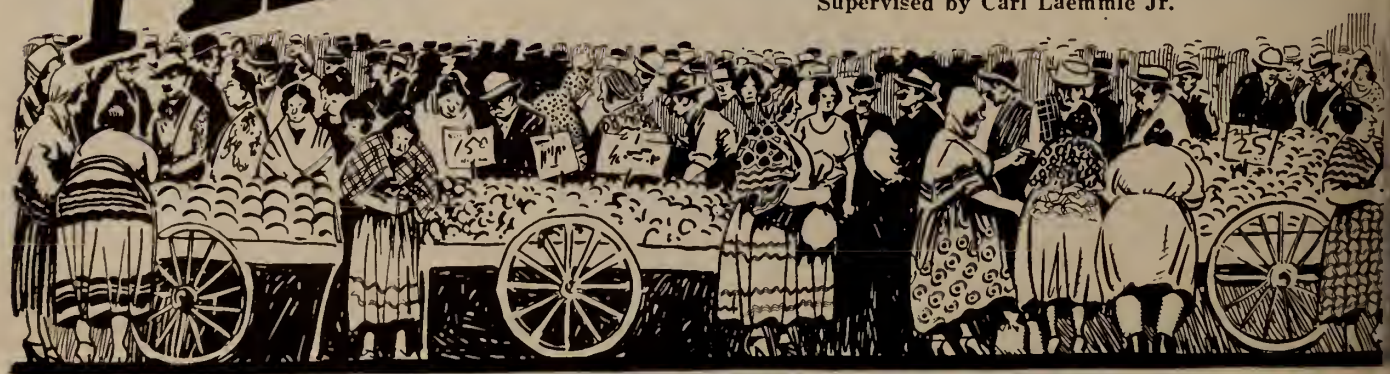
—and more
—and more
—and more

WE AMERICANS

From the Broadway stage success by Milton Gropper and Max Siegel.

An EDWARD SLOMAN PRODUCTION

Supervised by Carl Laemmle Jr.



What Showmen Think of Universal

Highly Enthusiastic Over New Program

"I HAVE just signed my third Complete Service Contract with your Mr. Salley and during my sixteen or more years of motion picture experience, I consider Universal's Complete Service Contract most satisfactory.

"It gives me great pleasure to commend you particularly on your 1927-28 product as it includes some outstanding features and special two reel comedies, which I think should have strong appeal to small town exhibitors who are in need of a versatile program, where many changes are necessary during the week.

"I feel too that the changes made in the western feature line-up are most satisfactory and I know Mr. Ted Wells, as Mr. Harrison has said, will prove to be the western find of the year. 'Dynamite,' the wonder dog series, should be a decided addition to your program, and for the aviation thrill series, I can say there's nothing like them on earth."

—L. Hall, Manager,
Dixie Theatre,
New Broakland, S. C.

"U" Line-Up Looks Better Than Ever

"AS I was one of the first to buy the complete service after using it the past two years I think that ought to be evidence enough that I was well pleased with it.

"And Universal's lineup this year looks better than ever. I see no reason why they won't click at the box-office. And I for one am mighty glad to be able to say that I have the complete lineup."

—S. A. Davidson,
Royal Theatre,
Cherryvale, Kan.

Signs His Fourth C. Service Contract

"WE have used all of the Universal Complete Service Contracts and signed the fourth.

"Our house is running a 100 per cent Universal. Each succeeding year, your product exceeds our fondest expectations in the film industry."

—Dr. M. J. Ruzicka, Mgr.,
Prague Opera House,
Prague, Nebraska.

"Cat and Canary" Packs Them In

"JUST concluded a phenomenal engagement of 'The Cat and the Canary' at the State Theatre, Flint, Mich. Packed them in for entire run with business beyond all expectations. Negotiating with your Detroit manager for return engagement at the same theatre at the earliest possible moment. Thank you for a wonderful picture and fine cooperation from the Detroit office."

—W. Shaefer, Gen. Mgr.,
Woodward Theatre Co.

"Cat and the Canary" Is Sure-Fire Puller

"AGAIN a Universal Picture has proved a triumphant success here. We have just completed our engagement of "The Cat and the Canary' and it will no doubt interest you to know that I consider this picture one of the finest I have ever had the pleasure of playing. It ranks supreme from every standpoint. First, I think it is the greatest mystery thriller ever screened. Secondly, a high degree of perfection has been attained in its production, and most important from the exhibitors standpoint it is a sure-fire business puller.

"There is no doubt that my experience with the picture can be duplicated by every live exhibitor who will take advantage of booking this picture; the word of mouth advertising created by it increases its popularity during its run.

"The superb cast headed by Laura La Plante handle their respective parts admirably.

"My business with this picture was exceptionally big, and this is the first time I have experienced such a wholehearted demonstration by any audience witnessing a picture, the enthusiastic outburst during the running of the film and the shrieks were so loud that at times it became deafening.

"I wish to congratulate you and the Universal Film Corporation on their wonderful line-up of product for the new season."

—Arthur Friedman,
Managing Director,
Rialto Theatre,
Racine, Wis.

Thinks New C. S. C. Worth Big Increase

"I FEEL so elated over the fact that I can now sit back and rest easy, I am going to write you a few lines and tell you the cause of it all.

"For years I have been a buyer of Universal pictures. Some years I have done much better with them than others, but taking the situation year after year they have been most successful for me.

"Your Mr. Rosenthal called on me a few days ago and, as you know, I have again signed up for your marvelous Complete Service Contract and also for the Specials.

"You will note that I have paid you considerably more for the Complete Service this year, more than I ever intended to pay for pictures, but after carefully studying your entire product for the coming year I feel that even though I have paid much more than ever before I will be amply repaid on my investment through the immense box-office power of this group of outstanding pictures.

"If realization meets my anticipation I will be most satisfied and I am certain it will this season more than ever before."

—Ralph A. Steele, Manager,
Alexandria Amusement Company,
Alexandria, Va.

Wants 20 Episodes Of "The Collegians"

"I MUST write and tell you how good 'The Collegians' are going. I have only shown two episodes so far; but from the results received wish it was in 20 episodes. I knew from the first episode that it was going to go over big."

—C. T. James,
Nemo Theatre,
East Bartow, Fla.

Entirely Satisfied With Two C. S. C.'s

"I HAVE used your complete service contract for the past two years and find it entirely satisfactory."

—John Scheifenheimer,
Falls Theatre,
Chagrin Falls, Ohio.

ABOVE: *"Dancing Fools," and at the* RIGHT, *"Keeping in Trim," the first of the "Mike and Ike" and "Keeping Up with the Joneses" Series.*

In the CENTER, *"Rushing Business" ("Let George Do It" Series);* ABOVE, *"Newlyweds' Troubles" and at the* LEFT, *"Buster Come On."*

Stern Brothers Launch New Line-Up Announcing Four Months' Supply

THE long-heralded Stern Brothers product for the new season, which represents a complete change-over at the studio plant of that comedy-making corporation, has just been launched. A full half a year's supply of the two-reelers are on hand, it is asserted. The current announcement includes release dates up through December, with the information that prints of all so scheduled already are in the exchanges and available for pre-viewing, or even for pre-release runs.

Julius Stern, president of the Stern Flm Corporation, in announcing the new year's releases, points out the new production policy of the Sterns and its results as shown by the entertainment value of the new line-up.

"Our new product, consisting of one Universal Junior Jewel series of twelve two-reelers, and four Stern Brothers series of 13 two-reelers each, will mark, we hope, a new epoch in the two-reel comedy field," he states. "In production expense, it is characterized by a distinct advance over anything we ever attempted before. This applies to the personnel of the stars and players as well as the directorial talent, the scenario and gagman and to the technical details.

"It is in the quality of the material used in adapting the new product that our 1927-1928 line-up is particularly notable, however. This quality is the result of a definite policy, based upon careful study.

"All of our new comedies are based on popular newspaper comic strips. All five series are adapted directly from the work of intenationally known cartoonists. This is due to our decision that the newspaper comic strip offers the best material for screen comedy adaptation yet discovered. The comic strip itself is a moving picture, told in four or twelve pictures instead of the many different pictures that go to make up two reels of motion pictures.

"We find the comic strips characters ideally suited to the grotesque characterizations necessary in screen comedy. We find the situations 'made' for the screen. A little elaboration of plot, the addition of gags and a building up of the situations gives us perfect comedy.

"The greatest advantage of all, however, is the fact that every newspaper reader knows our characters and is delighted to see them all over again on the screen. Comic strip fans, and their name is legion, become screen comedy fans as soon as our comedies are heralded. Exhibitors have found that these comic strip adaptaticns sell themselves. There is a ready-made public waiting for them. It numbers millions.

"Our choice of comic strips for adaptations was a happy one. Our leading series, now being released as a Universal Junior Jewel series, is 'The Newlyweds and Their Baby' taken from the famous comic strip by

(*Continued on page* 40)

New "Newlywed" Reaches New York

THE Universal Home Office reports the receipt of the first of the new season's "Newlyweds and Their Baby" comedies in from the coast. It is entitled "The Newlyweds' Friends," and features Snookums, the Stern Brothers baby star.

It is cited as an excellent example of the high grade being attained with this series under the new Universal Junior Jewel releasing arrangement. It was directed by Gus Meins at the Stern Brothers studio. Jack Bartlett is the new Mr. Newlywed and Addie McPhail the new Mrs. Newlywed. Both are excellent in these supporting roles. The comedy is reported to be very dressy in sets, cast and costumes.

SUR

Powerful!

The Big Guns are Booking the Big Gun Group!

ALEXANDER FRANK AMUSEMENT CO., Iowa

WHITEHURST CIRCUIT, Baltimore

K. & C. OPERATING CO., Binghamton

BRODY CIRCUIT, Cleveland

KEITH'S THEATRE, Rochester

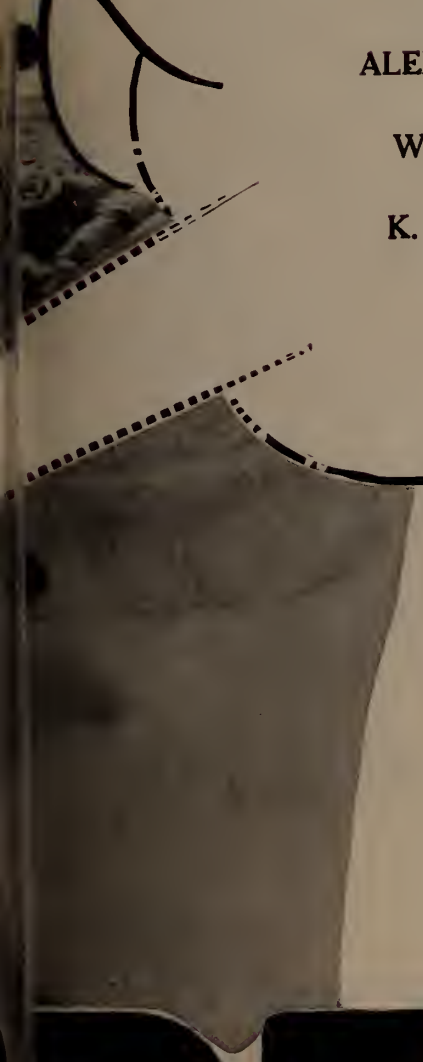
AMERICAN THEATRE, Salt Lake City

COMMERCE REALTY CO. & ALAMO AMUSEMENT CO., San Antonio

PLAYHOUSE and RIALTO Theatres, Hudson

—and more—and more—and more

CARL LAEMMLE Presents



MARY PHILBIN
IVAN MOSJUKINE

From the play "Lea Lyon"

An Edward Sloman production

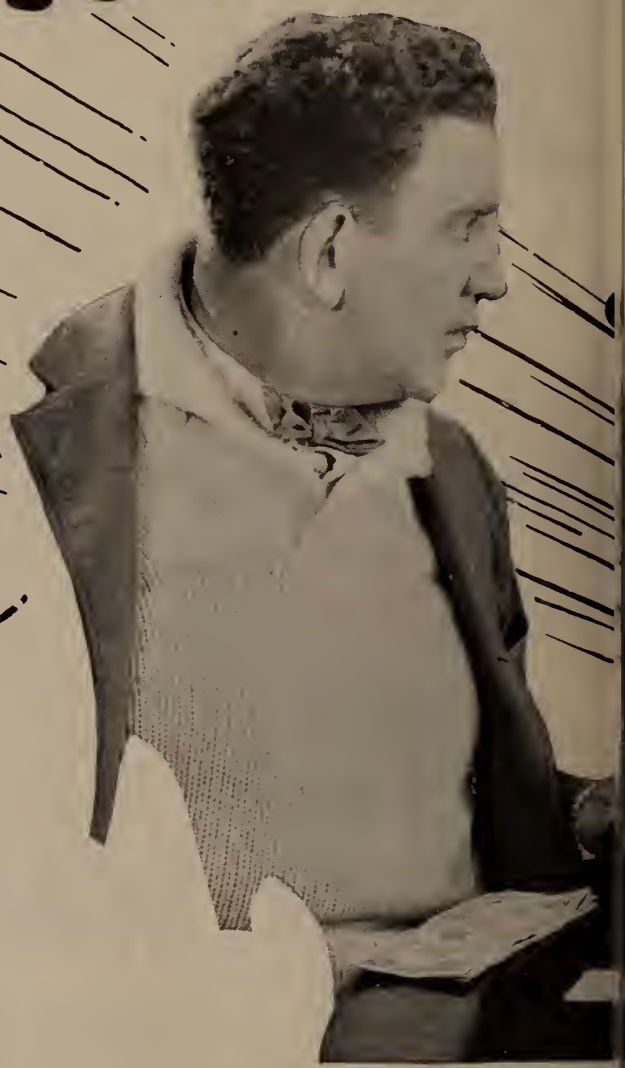
RENDER

The Big Guns are Booking the Big Gun Group!

B. & K. Midwest (Burford-L&T)
Cooney Bros., Chicago
Eastman Theatre, Rochester
Karzas, New York
Mike Glynn, New York
Skouras Bros., St. Louis
Shine Circuit, New York State

—and more and more and more!

It drew



The stage hit of the year by John B. Hymer and Leroy Clemens.

Starring JEAN HERSHOLT
with June Marlow, Ralph Graves,
Myrtle Stedman, Tom Kennedy.

Alias the D

them in for Roxy!

—It will draw them in for you!

AN EDWARD SLOMAN PRODUCTION

eacon

Speedy Car and Slow Buggy Exploit "Fast and Furious" at Great Lakes

TWO street ballyhoos, which served to emphasize each other through contrast, were used in connection with the showing of "Fast and Furious" at the new Great Lakes Theatre in Buffalo, N. Y. The manager of this house is H. M. Addison, who knows his exploitation, and in the case of the Denny picture he was assisted by A. J. Sharick, Universal exploiteer, another expert in this line.

From the local Studebaker agency they secured the use of two cars to drive about town for five days with big banners on each side. The banners announced:

"FAST AND FURIOUS"
5,000 Miles in
5,000 Minutes
STUDEBAKER
DID IT!
See How This Great
Road Race Was
Run by
REGINALD DENNY
in
The Great Racing
Picture at the
Great Lakes
Theatre
ALL THIS WEEK

Then for contrast an old buggy was resurrected from someone's barn and through a special permit from the police department the first horse and carriage to appear on Main Street in 20 years jogged up and down the main stem for five days. Banners told that "Fast and Furious" was at the Great Lakes and referred to the equipage's speed as "The pace that kills."

The local representative of the Kellogg Company, makers of the breakfast food Pep which has been tied up with Denny, arranged to have the Denny-Pep ads run in the local newspapers at the time the picture was showing at the Great Lakes. He also put out 500 Denny one-sheets prepared by the Kellogg Company to which date strips were attached. These served as the center of window displays in 500 stores selling Kellogg products. Eight by ten photographs of Denny and "Fast and Furious" stills were added to the material issued by Kellogg.

Sharick, as is his custom, also arranged a number of window displays using the Denny tie-up photos made by Universal. These windows included a sports goods store, a typewriter exchange, a photo supply shop and a hat store.

These windows, supplemented by the ballyhoos illustrated at the left, gave the picture a big send-off and helped to fill the big new Great Lakes Theatre with pleased patrons.

The Victorian and the modern version of "Fast and Furious" vehicles which were used in Buffalo, N. Y., to advertise the Denny picture playing the new Great Lakes Theatre.

Newsboys' Race Exploits Denny Film

A NEWSBOYS' "Fast and Furious" race featured Russell Brown's campaign on the Universal-Denny picture when it played the McDonald Theatre, Eugene, Ore., which he manages for Universal Chain Theatrical Enterprises, Inc. Brown tied up with the Eugene Daily Guard which sponsored the race and gave it front page space. The theatre offered free admittance to a special matinee showing to all the newsboys who competed in it. The race was run through several of the busiest streets of the city and proved a fine ballyhoo.

"Held by the Law," put over in San Jose, Calif., with the co-operation of the police department, drew capacity business. Manager Frank Velsey exploited the attraction to a fare-thee-well, saying that the rental on Universal pictures leaves extra money available for exploitation.

Two paint store windows and a painter's truck which boosted "Painting the Town" and the "Paint Up Campaign" in Fort Myers, Fla.

City Has "Paint and Clean Up" Campaign In Connection with "Painting the Town"

CLAUDE F. LEE, manager of the Omar and Arcade Theatres in Fort Myers, Fla., started something when he booked Universal's summer special, "Painting the Town," for showing at the Omar Theatre early in August. He sold the idea of a "Paint-Up Campaign" to the Chamber of Commerce in his city and for two weeks the entire town was exploiting his picture.

Like most Florida cities, Fort Myers is eager to attract as many winter visitors as possible and to that end the Chamber of Commerce has a Beautification Committee whose duty is the beautifying of the city. This committee issued the "Paint Up" proclamation, and the Fort Myers *Press* and the *Tropical News* took up the call in their news and editorial columns. Front-page stories started off the campaign.

Mr. Lee did his bit by offering a free ticket to the Arcade during the run of "Painting the Town" to every purchaser of $2.50 or more worth of paint, and a month's pass to the person who was first to complete the painting of a residence or major building after a certain starting date.

With these two inducements to the purchase of paint both the *Press* and the *Tropical News* sold co-op. pages to paint dealers which had the theatre's ad in the center of the space.

The paint stores also dressed special windows with inviting cans of fresh paint backed by huge "Paint-Up Campaign"-"Painting the Town" hand-lettered signs and "Painting the Town" cards and stills. "Painting the Town" banners covered the sides of their delivery trucks.

The Beautification Committee became so enthusiastic about their campaign that they offered free flower seeds and plants to all who wanted them. The Atlantic Coast Line, the big Florida railroad company, set an example to the rest of the community by starting off the two weeks' clean-up period with a new coat of paint on their freight station and laying out a lawn and flower beds on the boulevard side of the station.

And all through the campaign there was no feeling of publicity for the theatre. Instead Mr. Lee was helping "to stir up the city's enthusiasm by showing a special feature picture, 'Painting the Town'."

Claude F. Lee engineered co-op. pages in two Fort Myers papers for the "Paint Up Campaign," which he put over in connection with "Painting the Town."

Tickets Awarded For Best Lists of "Greatest Mothers"

"WHO are the world's greatest mothers?"

This question was asked the newspaper readers of Buffalo by the Buffalo *Press* and was followed up by the statement that tickets to the Great Lakes Theatre would be given to the best lists of "world's greatest mothers" during the showing of The Fourth Commandment," "The world's greatest mother picture." This tie-up brought columns of publicity, not only on the contest, but general news about the picture as well.

From the city hall, the theatre, which is managed by H. M. Addison, obtained a list of all the (*Continued on page* 40)

CONRAD

With ARTHUR EDMUND CAREW, Barbara Bedford, George Siegmann, Ian Keith, Charles Puffy.

A George Melford Production

One of Universal's Big Gun Group

VEIDT
in
"MAN'S PAST"

eorge C. Williams
(Editor Ex. Daily Review)

Says:

will be hailed as splendid entertainment. Exhibitors will welcome it with open arms. There is a suggestion that Conrad Veidt may awaken in picture audiences the country over the thought that he is another Emil Jannings."

UNUSUAL!

—that's what this New Horizontal 3 Sheet Is.

Not an exhibitor in the country will want to exploit his UNIVERSAL SERIALS without a generous display of these unusual JUNIOR TWENTY-FOUR SHEETS, suggested, as you all know, by exhibitors themselves.

This horizontal THREE SHEET has all the wonderful color, attention-getting qualities of the twenty-four sheet made in the past for theatres who wanted to bill their serials BIG. Here is the chance to bill them BIGGER THAN EVER!—*Everybody!*

Let your patrons—and those you want to get—know the circus is in town. And let that circus be *YOUR THEATRE,* showing Universal Serials, backed by the greatest line of accessories ever issued by any company on any picture, large or small.

"UNIVERSAL ACCESSORIES MAKE UNIVERSAL SERIALS MONEY-MAKERS"

More Critics Rave About "Les Miserables"

J. C. Oestreicher in the Brooklyn Times.

A STRIKINGLY unusual example of foreign cinema technique was placed upon Broadway's dissecting table last week when "Les Miserables" arrived at the Central Theatre for an indefinite period. The film was made in France by the Gallic coordinant of Universal Pictures, and as French pictures of any sort are few and far between on this side of the water, this one can hardly fail to interest students of the films.

"Les Miserables," of course, was adapted from the novel of the same name by Victor Hugo. This is not the first time "Les Miserables" has found its way into the film. Some seven or eight years ago, a long-drawn out, not particularly interesting cinema interpretation of the work was placed before the public eye for a comparatively brief space of time, and the piece, despite its magnitude of eleven reels, a sizeable undertaking in those days, went almost unnoticed.

* * *

One could not help to notice this new issue, however, for the press-agents hailed it as a successor to "The Hunchback of Notre Dame," and it was accorded the panoply of a brilliant first night, with arc-lights on the sidewalk and all the trimmings. Further than that, it was given a special preshowing last year before a very, very distinguished audience at Carnegie Hall. At that time, speeches were made by French diplomats, hands were wrung in ecstasy over a new bond that would weld more strongly than ever the tie of friendship between France and America, and it was quite impossible to take a step without tripping over one celebrity or another.

Those who were accorded the privilege of seeing that special presentation, sat for more than three hours and saw something like twelve or thirteen reels. All were informed that the picture in its original state ran no less than twenty-two reels, and extensive literature handed out told that London had gone head over heels about it, even to the extent of setting a cinematic precedent by seeing the entire film, uncut, at two performances on successive nights.

* * *

* * * The film is mounted and photographed beautifully, and the actors and actresses for the most part give really remarkable interpretations of the famous characters. Gabriel Gabrio makes a splendid Jean Valjean, and Jean Toulout could not have been better as the wily inspector of police, Javert. Sandra Milowanoff is excellent as Cosette, and Andree Rolane gives a most appealing performance as Cosette the child.

"Les Miserables" is illustrative of to what ends the foreign film makers will go to accomplish a purpose. It is obvious from the start that they wished the film to be an absolutely loyal interpretation of the book, devoid of mawkish sentimentality, unsullied by modernistic tricks and devices. They went about it in much the manner that Cecil B. DeMille made "The King of Kings." The work, they reasoned, was too great to be tampered with, too precious to be spoiled by anything less than an absolutely letter-perfect and loyal screen interpretation of the author's words. Consequently, the characters look just as though they had stepped from between the pages; the tragic life of Valjean was followed with utter loyalty and adherence to the original theme.

The New York American devoted a three-column, eight and a half inch deep, space, to Ken Browne's impressions of the five leading characters in "Les Miserables" — Cosette, Jean Valjean, Javert, Cosette grown to womanhood and Marius.

Grace Cutler Cutler in the Brooklyn Eagle.

IT will be interesting to observe just how long "Les Miserables," the only "special" picture disclosed during the past week, holds its own among the seven other two-performance-a-day photoplays now on Broadway. For this screen translation of Victor Hugo's novel is no closer kin than stepsister to the more ambitious productions from Hollywood. To call it a stepsister is not to disparage it. "Les Miserables," as presented at the Central Theatre, seems, to this looker-on, to contain the very heart of the book from which it was made. It is moving, absorbing, exciting.

* * *

"Les Miserables" * * * rejoices in the presence of one Gabriel Gabrio, who has the difficult role of Jean Valjean, the convict whose soul the priest bought and dedicated to good. Monsieur Gabrio gives a thoroughly satisfying characterization. Reformed and respected, he manages to convey a sense of the fear that is always in his mind—the fear of being recognized as Jean Valjean, ex-convict.

There is another splendid characterization in the picture. That of the child, Cosette. Played by Andree Rolane, Cosette is the most appealing, the most pathetic waif that has ever been browbeaten or made to go barefoot on either the stage or screen.

Much of the sincerity of the production may be traced to the unmistakably authentic settings. French villages, the Luxembourg Gardens, low-ceilinged cafes and narrow streets provide backgrounds far more effective than any studio sets could be.

All in all, "Les Miserables" is well worth your attention.

N. Y. Journal of Commerce.

"LES MISERABLES," the French film that Universal has imported, opened at the Central Theatre Monday evening and proved much more interesting and commendable than one might have anticipated. The shortening of "Les Miserables's" original 22 reels to 11 reels must have effectively removed all of this film's superfluities, and in its present form it constitutes an illuminating example of how an historical novel can be made into an entertaining photoplay.

Did you s

Sizzling stuff. The kind to serve to a jaded audience to make 'em sit up, take notice, and give 'em a rousing cheer. And fans do. They cheered so much we had to give 'em a second series. Even more popular than the first.

starring

George Lewis

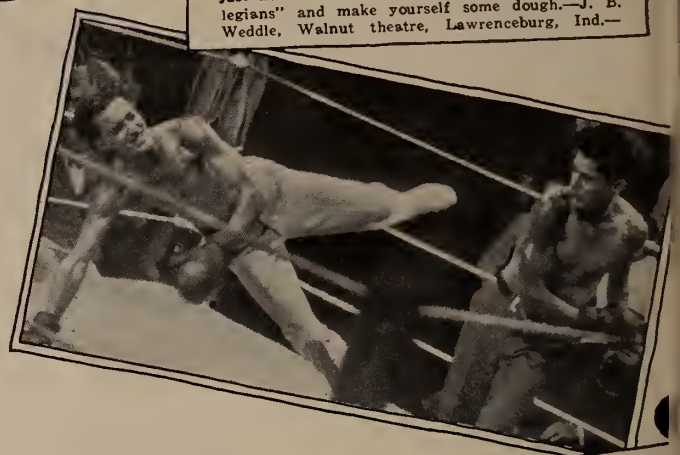
with Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. Director of first series, Wesley Ruggles—of second series, Nat Ross.

UNIVERSAL
Junior Jewels

Carl Laemmle Jr.'s

THE COLLEGIANS: I consider these as good as any two reel subjects that have ever played my house. They are clean, full of pep and youth, and everybody likes them. The athletic stuff is good. Am sure your patrons will like them. Two reels.—S. B. Johnson, Regent theatre, Cleveland, Miss.—

THE COLLEGIANS: Special cast—No. 1. Boys, this is the best short subject money can buy. But why don't they make them in about 7 reels? Used this on an off night and business just about tripled for the night. Buy "The Collegians" and make yourself some dough.—J. B. Weddle, Walnut theatre, Lawrenceburg, Ind.—



COLLEGIANS (Uni.), (two reels). We consider these absolutely the best short subjects on the market both from the standpoint of box office value and entertainment. Played Fri. and Sat.—C. P. Wisch, Grand, Mohall, N. D. (Pop. 651).

COLLEGIANS (Uni.), (two reels). This is on of the best two reel pictures I have ever run Each episode is a real feature in itself. I ar glad I am running it.—R. G. Risch, Scenl Appleton, Minn. (Pop. 1,600). ....

The COLLE

ay PEP?

COLLEGIANS (Uni.), (two reels). Without a doubt one of the best short subjects ever made. These can be billed like a feature and are better than many. Copyright, 1927. Played Sat. Good for Sun. Rating, 98 per cent. Film condition, good.—Jay Gould, Eagle, Montevideo, Minn. (Pop. 4,419).

THE LAST LAP: George Lewis—"Collegians No. 4." The more you see of this the more you want to see. Pleased everybody. Some come to see the "Collegians" when they don't care anything about the other picture. A great drawing card at the box office. Two reels.—O. R. Young, Palace theatre, Naples, Tex.—General patronage.

THE COLLEGIANS: These two-reelers are packed with more real entertainment than many of the five or six reel comedies. Action, humor, romance and clean. While not in the habit of extensively advertising short subjects, I do so in this case. Two reels.—Peter Bylsma, Victory theatre, Napoleonville, La.—General patronage.

THE COLLEGIANS: Ed Lewis—Am sorry to say that this was the last one, for they sure are business getters for me, and watching for the day when the next number of them start, as my folks here are anxious for me to get them. Have had more comments on them than any short reel series I ever run. No one can go wrong on buying the "Collegians." Two reels.—W. L. Rockwell, Odeon theatre, Cottonwood Falls, Kan.—Small town patronage.

GIANS

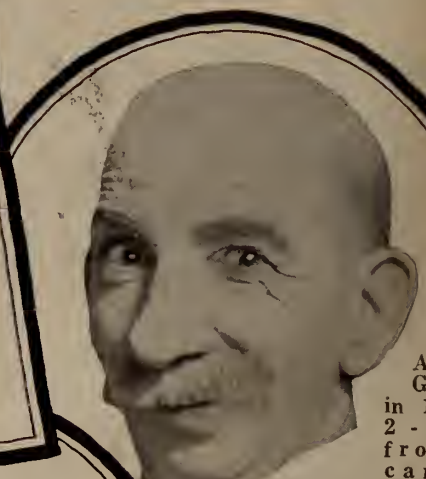
bec

OSWALD — the Lucky Rabbit in 26 One Reel Cartoons created by Walt Disney.—Winkler Productions.

The four men in the other square are all nationally known creators of cartoon strips syndicated thruout the country—and

STERN BROTHERS

gives you each of them in a series of 13 separate 2-reelers: Rube Goldberg's "Mike and Ike" —Pop Momand's "Keeping Up with the Joneses"—George McManus' "Let George Do It," and R. F. Outcault's "Buster Brown."



Charlie Puffy in Octavus Roy Cohen 2-reelers.

AN
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carto
strip by Sid
Smith.—Samuel
Ronkel Product

Arthur Lake in Snappy 1-Reelers

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UNIVERSAL scours the country to get the best newspaper comics, nationally known funmakers, all heavily and widely publicized thru syndicate cartoons, and big circulation newspapers and magazines and because UNIVERSAL backs every short reel feature with a record of 20 years of KNOWING HOW!—that's the reason why

VERSAL Shorts

Super Shorts!

"SENSATION SEEKERS"

Universal-Jewel
With BILLIE DOVE and HUNTLEY GORDON
(Length: 7015 ft.)

RAY STURGIS, leader of the fast younger set of a fashionable Long Island resort, is engaged to "Egypt" Hagen, another member of the set who holds no objections to roadhouse parties, liquor or tobacco. The various families of this set are ardent church-goers of the Rev. Norman Lodge's flock. Egypt is arrested in a roadhouse raid and at her mother's bidding the Rev. Lodge gets her free. Lodge is captivated by her misdirected efforts but does not preach. When Ray wears a costume made of newspaper headlines concerning Egypt's arrest to a fancy dress ball she is offended and finds she is not her old exuberant self. She is constantly in the company of Lodge and her bad reputation causes the church people to take the matter up with the Bishop.

Running away from the country club party in a daring Oriental costume she visits Lodge and his mother and hides behind the door when the Bishop arrives. He discovers her and cautions Lodge in her presence. Lodge wants to marry her and they admit their love but her humiliation causes her to run away with Sturgis that night. The yacht is wrecked but Lodge and the Bishop, following, are able to rescue Egypt while Sturgis is drowned. Whereupon the Bishop sees that it is true love and consents to perform the marriage ceremony.

"A RANGER'S ROMANCE"

Two-Reel Mustang Picture
Starring FRED GILMAN

BUD KANE, newly appointed Texas Ranger, stops a runaway buckboard and saves the life of Edith Merrill, with whom he rides home. He meets her father, Bill Merrill, who has bought a gold mine from Ezra Slicker, a smooth crook, and has been working it for some time without finding an ounce of pay dirt. Slicker laughs up his sleeve and wonders whether Bill will be fool enough to pay off the mortgage on the mine, which will fall due soon.

He changes the color of his smile when he hears that the mine adjoining Bill's has turned out to be a bonanza. He orders his men to abduct Bill or to do something to keep him from digging until the mortgage falls due. They hide in the mine shaft and attack Bill when he goes in to strengthen the supports. While they are battling a support gives way and Bill is pinned under a cave-in. He is pulled out by the ranger, who is calling on Edith. With his arm in a sling. Bill is unable to dig.

Slicker calls to demand the mortgage money, which is due at noon. Bill cheerfully sends Edith to the bank for the money, explaining that the cave-in uncovered pay dirt. Slicker orders his men to see that she does not arrive in time. They pursue her. The ranger sees and follows. He beats the two horsemen at riding and fighting, gets the girl home on time to pay off the mortgage but advises Bill to keep his money because Slicker is wanted for more serious crimes than claim jumping and swindling.

The young ranger has something important to tell the girl, and she seems willing to listen.

"CIRCUS DAZE"

Two-Reel Gump Comedy

CIRCUS day. Andy Gump buys from a sharper a "guest badge" which is supposed to entitle him to a free seat. He is thrown out of the entrance several times when he tries to pass without a ticket. Then the detective chases him to a mellon stand where Andy places his bald head on one of the shelves with the rest of the mellons, until his disguise is penetrated. He hides in a shooting gallery and the detectives nearly kill him with a Winchester.

Andy then sneaks under the tent, followed by the dick. He jumps onto a stage where a hypnotist is working. The professor tells him he is the world's champ slugger. He believes it and knocks out the prof. Then he runs to the main stage where $1000 is being offered to anyone who can stay with the strong man for five minutes. Andy knocks out the Big Boy. Min climbs onto the stage and knocks out Andy, waking him from his hypnotic sleep. She takes the thousand away from him and they go home.

"JANE'S HONEYMOON"

Two-Reel Stern Brothers Comedy
"What Happened to Jane" Series

ON the first morning of his married life with Jane, Earl takes so long to kiss her goodbye that he is late again at the office and is on the brink of being fired when Jane adds to the fury of the boss by calling her husband on the telephone repeatedly. Earl covers it up by pretending that Jane is calling to ask the boss and his wife to dinner. Jane has never done any cooking but decides to go through with it.

After tasting the first two courses the boss runs out dragging his wife with him and shouting over his shoulder that the newly married couple are in a plot to poison him. This brings about hot words between the love birds, who turn up next day in the divorce court. Jane charges cruelty and is granted a degree.

On the court house steps the two become sentimental. They make it all up again and rush for a church to be re-married.

Universal

"HELD BY THE LAW"

Universal-Jewel
With All Star Cast
(Length: 6929 ft.)

TRAGEDY replaces gaiety at the engagement party of Mary Travis and Tom Sinclair when his cousin, Boris Morton, a gentleman black sheep, facing exposure for the theft of a necklace from one of the guests, shoots Sinclair's father in the back while the two fathers are drinking a toast in the library. Morton, with the cunning of desperation, casts the gun from his gloved hand into the room and joins the horrified guests as one of them. Tom Sinclair, stunned by the tragedy, unconsciously casts suspicion on Mary's father.

The only evidence against Morton, the real killer, is the glove with which he handled the gun. The detectives examine all the gloves of the guests, hoping to find one bearing the oily imprint of the gun handle, but Boris has dropped his gloves into a vase.

Travis is convicted of the murder and sentenced to die.

Although Mary has broken the engagement, she turns to Tom in the last moments to save her father. She meets the girl from whom Boris stole the necklace, and learns that Tom's father was aware of the theft. She suspects the truth and enlists the aid of the detective who arrested her father. They lay a trap for Morton, who is induced to accompany Mary to the scene of the crime, ostensibly in the flimsy hope of unearthing new evidence that will free Travis.

When Morton is left alone, he attempts to retrieve the tell-tale gloves and is arrested in the act by the detectives, who are waiting. Travis is saved from the electric chair and Mary and Tom are reconciled.

"A PARTY MAN"

One-Reel Blue Bird Comedy
Featuring CHARLES PUFFY

PUFFY, candidate for district attorney, gives a dinner at which his wife's mother makes a bad impression by dipping her doughnuts in her coffee. When the mayor refuses to flirt with her she throws china at him and finally invites him to get up and fight like a gentleman. Puffy gets up to give an address and the mother-in-law spoils it by butting in. Puffy tells his wife to get some cops and have the place raided to save his reputation. He is arrested and heaves a sigh of relief when he is thrown in a cell. He forbids his wife to bail him out until she gets her mother to leave town. When he starts to sit down on his iron bed he finds that his mother-in-law is occupying the same cell.

Synopses

"THE FIRE FIGHTERS"

Ten-Episode Adventure Picture
Featuring JACK DAUGHERTY and HELEN FERGUSON

No. 9—"Wanted for Murder"

JIM beats Fenton in a fist fight and takes the stolen document away from him. He tries to take Fenton back a prisoner but he gets away. Fred Powers follows Fenton to a shack where he identifies him as the man he is supposed to have killed years ago. They fight. Fred binds Fenton to a cot and then goes to town where he enters a town council meeting being conducted by Stewart. The latter is telling the councilmen that Powers has been declared legally dead and that he (Stewart) will now take title to the Powers property. Powers reveals his identity and is placed under arrest for the murder of Fenton. Under these conditions Jim Powers meets his father for the first time within his memory.

Old Fred tells Jim that Fenton is tied in the shack. Stewart orders his henchmen to free Fenton and get him out of town so that Fred's innocence cannot be proven. Jim and Mary Kent race toward the shack in the fire chief's gig. Stewart's henchmen pass them in a car, taking off a wheel of the carriage. The horses break away and the light vehicle, with the lovers in the seat, runs off a cliff.

No. 10—"The Reckoning"

STEWART'S henchmen free Fenton from his bonds and hide in the cellar at Joe's place while Jim and Mary pick themselves up after the fall. Jim follows Stewart to Joe's place and Mary, fearing for his safety, shadows him. He breaks into the cellar and fights Stewart's henchmen. Mary puts in an alarm and the Danville Fire Boys come to the rescue, subduing the gang with a stiff stream from a big hose.

Stewart and Fenton are arrested and the identification of the latter makes Fred Powers a free man. Jim comes into the valuable property and marries Mary Kent.

"I'M THE SHERIFF"

Two-Reel Gump Comedy

ANDY Gump, who has just been elected sheriff, is planting pods in his garden while Chester plays with a box of torpedoes. Andy plants the torpedoes by mistake and every time he pats one with the spade there is an explosion. He throws one of the pods over his shoulder. It lands in a neighbor's yard, explodes there and infuriates the neighbor who threatens to beat up Andy if he will take off his badge. Afraid to show the white feather in front of Chester, Andy takes off the badge, but when the neighbor comes over the fence to punch him he tries to find the badge again. He gets Chester's Boy Scout badge by mistake. The neighbor laughs at it and beats him.

The Gumps go riding and a tire goes flat on a hill. The spare tire gets away and rolls down the hill, Andy in pursuit. It rolls right into a tire store and takes its place alongside the stock. Andy tries to lift his tire but is stopped by the proprietor, who turns out to be his tough neighbor. Andy buys back his own tire, which blows out as he is carrying it back to put it on the car.

"IN FOR LIFE"

One Reel Blue Bird Comedy
Featuring NEELY EDWARDS

NEELY'S marriage to Connie is stopped by the irate parents of both parties, who storm the office of the justice of the peace.

The love birds fly off in a car, hoping to distance the pursuing parents. They get a speed ticket and are much worried until Neely meets a lawyer friend who tells them he will use his political pull to fix them up. They call at his office half an hour later to be told that he is serving ninety days for speeding. Going out again they find on their car another ticket for parking too long, another for standing in front of a fireplug and numerous other tickets for additional violations. They try to tell the cop that they are not the owners of the car. They get another ticket for lying to a cop.

In court Neely tells the magistrate a touching cock-and-bull story of his hard luck. His Honor makes an example of the pair by marrying them.

"BUSTER'S SLEIGH RIDE"

Two-Reel Buster Brown Junior Jewel

BUSTER, Mary Jane and Tige blow up an air mattress and go to sleep on it. Their bed carries them aloft like the magic carpet, and after a wild ride through the clouds tips them out on a snowy mountain-top. Tige goes to fetch fire wood. He trips and falls. Rolling down the slope, he becomes the core of a big snow-ball that crashes against a tree and releases the trembling prisoner.

They find a toboggan in a deserted hut. Getting aboard, they all slide down the mountain-side until they are stopped by a big tree. Continuing their journey on foot, they hang their hammock in a tree-top and go to sleep until the wind blows them out. They fall into a snow bank and wake with a jolt to find themselves on the air mattress where the nightmare started.

"THE MYSTERY CLUB"

Universal-Jewel
With AN ALL-STAR CAST
(Length, 6,969 ft.)

THE Mystery Club is an organization of millionaires, the youngest member of which is Dick Bernard. At the instigation of Cranahan, they wager that crimes can be committed without detection by the police, the arbiter of the wager being Inspector Burke. An agreement is drawn up which calls for the forfeiture of $25,000 should any crime go awry. They draw lots to decide which of the members is to be the criminal. None of the members know which of them has the double X, Burke being the sole possessor of the details.

The next night the papers carry the news that Burke has been murdered. Alarmed as they are, the members agree to cancel the agreement, but upon opening the safe they find that the paper is missing. The jewels of Mrs. Vanderveer are stolen and she finds in place of the gems a note implicating the club. Confronted with the theft, all the members suspect one another. Nancy Darrell, a beautiful girl with whom Dick is in love, surprises them by telephoning that the jewels will be returned upon payment of $50,000. Unwilling to face the public scandal, they make up the amount. Dick delivers the money to a low dive where he is astonished to find the lovely Nancy on familiar terms with some rough characters. No sooner is he inside the club again than a note is slipped under the door announcing that the Fairchild baby had been kidnapped for a ransom of $25,000. Again fearing notoriety, they pay.

A clever forgery costs them another $100,000 and a jewel robbery is then laid at their door. Dick, following Nancy to a rooming house, where he believes the jewels are hidden, fights off a thug who attempts to make love to the girl. She saves Dick by stopping the final thrust and he escapes to the club where he is astounded to see Cranahan, a club member, embracing the girl he has just left.

Cranahan, who has been vainly trying to collect money from the club members to endow the institute for reclaiming criminals, of which he is the head, introduces Nancy as his niece and explains that it was all a hoax to get the club members and others interested in the subject of criminology. The crimes were perpetrated and executed by some of the inmates of his institution, with the connivance of Inspector Burke.

So relieved are the members to get back their money and to find themselves relieved of the crime burden, that they gladly contribute handsome checks to the institution.

Dick feels he is getting a bargain when he takes the priceless Nancy in exchange for his generous check.

STERN BROTHERS LAUNCH NEW LINEUP

(*Continued from page* 23)

George McManus, one of the world's leading cartoonists. Snookums, the remarkable Stern Brothers baby star, is featured in this series and has achieved amazing popularity throughout the country. Jack Bartlett and Addie McPhail are Mr. and Mrs. Newlywed in the new Junior Jewel series.

The four Stern Brothers series, totalling to a two-reel comedy for every week in the year, are as follows: the 'Let George Do it' series, also from a popular George McManus comic strip; the 'Keeping Up with the Joneses' series, adapted from Pop Momand's long established comic strip; the 'Buster Brown' series, from R. F. Outcault's famous comic strip; and the 'Mike and Ike, They Look Alike' series, taken from the well known strip by the famous Rube Goldberg.

"Sid Saylor is the star in the 'Let George Do It' comedies. Harry Long, Stella Adams, Gene Laymon and Addie McPhail are the principles in the 'Keeping Up with the Joneses' series; little Arthur Trimble, Doreen Turner and Pete the dog star, are the trio in the Buster Brown comedies, and Charles King and Charles Dorety are the foolish twins in the 'Mike and Ike' series. Appearing in these comedies are the pick of Hollywood's beauties, including such favorites as Jean Doree, Margery Marcel, Dolores May, Charlotte Dawn, Marie Woods, Marny Elwyn, Doris Eaton and similar screen ingenues.

"Our directorial force is without peer in the comedy field. Chief among the megaphone wielders at the Stern Brothers studio are Gus Meins, Francis Corby, Scott Pembroke and Sam Newfield."

The Stern Brothers release schedule for the next four months, beginning with the first release of the new season, is as follows:

Universal Junior Jewel Series

Sept. 5—"The Newlyweds' Troubles." ("The Newlyweds and Their Baby" series.)
Oct. 3—"The Newlyweds' Surprise" ("The Newlyweds and Their Baby" series.)
Nov. 7—"The Newlyweds' Mistake" ("The Newlyweds and Their Baby" series.)

Stern Brothers Comedies

Aug. 31 — "Rushing Business" ("Let George Do It" series.)
Sept. 7—"Keeping in Trim" ("Keeping Up with the Joneses" series.)
Sept. 14 — "Buster, Come On" ("Buster Brown" series.)
Sept. 21—"Dancing Fools" ("Mike and Ike" series.)
Sept. 28 — "George Steps Out." ("Let George Do It" series.)
Oct. 5—"Society Breaks" ("Keeping Up with the Joneses" series.)
Oct. 12—"Buster's Home Life." ("Buster Brown" series.)
Oct. 19—"All for Uncle." ("Mike and Ike" series.)
Oct. 26 — "Picking on George." ("Let George Do It" series.)
Nov. 2—"Passing the Joneses." ("Keeping Up with the Joneses" series.)
Nov. 9—"A Disorderly Orderly." ("Let George Do It" series.)
Nov. 16—"Buster, What's Next?" ("Buster Brown" series.)
Nov. 23—"Oh! Mabel!" ("Mike and Ike" series.)
Nov. 30—"On Deck." ("Let George Do It" series.)
Dec. 7—"Showing Off." ("Keeping Up with the Joneses" series.)
Dec. 14—"Run Buster." ("Buster Brown" series.)
Dec. 21—"There's A Will." ("Mike and Ike" series.)
Dec. 28—"Model George." ("Let George Do It" series.)

TICKETS AWARDED FOR BEST LISTS OF "GREATEST MOTHER"

(*Continued from page* 29)

couples who had procured marriage licenses during the month of June and to each of these a postcard was sent inviting them to be the guests of the Great Lakes Theatre while the Universal feature was playing there. "It's the greatest story of marriage ever presented," ran the copy on the card.

Window displays tying up with the picture were arranged with flower shops, a department store, drug store, typewriter exchange, etc., and did their bit to spread the news of the showing at the Great Lakes. Andy Sharick, Universal exploitation man, helped Mr. Addison with the campaign.

YOU ASKED FOR MORE "COLLEGIANS" — WE GIVE THEM TO YOU

(*Continued from page* 14)

for college stories in general, but it seems, from observation, that their main point of patron appeal lies in the fact that they have caught the present day youth spirit and are clean and snappy.

"*'The Collegians' have filled a niche in our program which no other short subjects have yet filled to the complete satisfaction of our patrons.*

"Personally, I believe that Universal would be fulfilling a need by continuing this, or a similar series."

"Universal's Junior Jewels, 'The Collegians,' certainly have proved to be a Jewel for us at our Wil-Bor Theatre," wrote G. Kilpatrick, assistant manager, Twin City Theatre Co., Inc., Easton, Pa. "*It is the best two-reel bet we have ever played.* Our patrons also show that they think the same of them by their attendance on the nights we play them and by their inquiries of when the next one will be shown."

And so on. We cannot quote all the letters Mr. Doyle received or all the letters other Universal exchanges and the Home Office have received, but we can answer them all by producing and releasing another series of "The Collegians" with the same cast but another director, Nat Ross. And that's just what we're doing. The first one, "Crimson Colors," is released September 12th.

Ali Hartman's Film Fables From Big u

THOSE enterprising members of the 100 percent Universal tribe, Rachmil and Rinzler, declared a festival at the opening of their new temple called the Congress with due ceremony which, despite the elements, was attended by great crowds who showed their pleasure of this beautiful structure as an added chain to their circuit. The ceremony was attended by a large force, managers and their traveling sheiks of Big U, namely, Chief Morton Van Praag, assistant chiefs Leo Abrams, Joe Weinberg and Nat Goldberg and traveling sheiks Kusiel, Furst and Strauss. Refreshments were given the travelers and their followers who offered toasts to the success of the temples when the waters of Araby were imbibed. (Here's wishing them a huge success). Selah!

* * *

MONTMARTE, that beautiful temple in the land of Brooklyn, opened its gates to its followers on Friday with that great epic, "Les Miserables," and both were received by the enthusiastic masses in attendance with great applause. Mr. Weingarten, who built this temple, is to be congratulated for giving to the Brooklyn people a beautiful temple to be devoted to high class pictures and presenting Universal's great picture for the first time in Brooklyn. (A great addition to Brooklyn). Selah!

* * *

OUR bookers and traveling sheiks are about to enter into a contest for wives and sweethearts and are enthusiastically entering them as contestants. Here's hoping that they all will win the approval of their chiefs and get a share of the mazuma which is contributed by our head chief, Carl Laemmle. (Go to it, boys!) Selah!

Once a Signer Always a Signer!

"I am signing my FOURTH Universal C. S. C. for our three towns, and am more than satisfied with the three C. S. C.s I have used."—

—*H. H. Kirk, Lundale, W. Va.*

"I have been using Universal C. S. C. for a period of TWO years and it is my money-maker—the pictures average better than any others I use."

—*Earl H. Barrett, Liberty Theatre, Quinton, Okla.*

"I have used C. S. C. for the past THREE years. It is the best service offered to a small exhibitor. The exhibitor who does not buy this C. S. C. does not know its value."

—*J. Dicharry, Lincoln Theatre, New Orleans, La.*

"Just signed my THIRD C. S. C. During my sixteen years of motion picture experience, I consider Universal's C. S. C. most satisfactory."

—*L. Hall, Dixie Theatre, New Broakland, S. C.*

"I am more pleased with our THIRD C. S. C. than with the first or second. I cannot see how our circuit could get along without it."

—*Mrs. F. L. Liggett, National Theatre Co., McRae, Ga.*

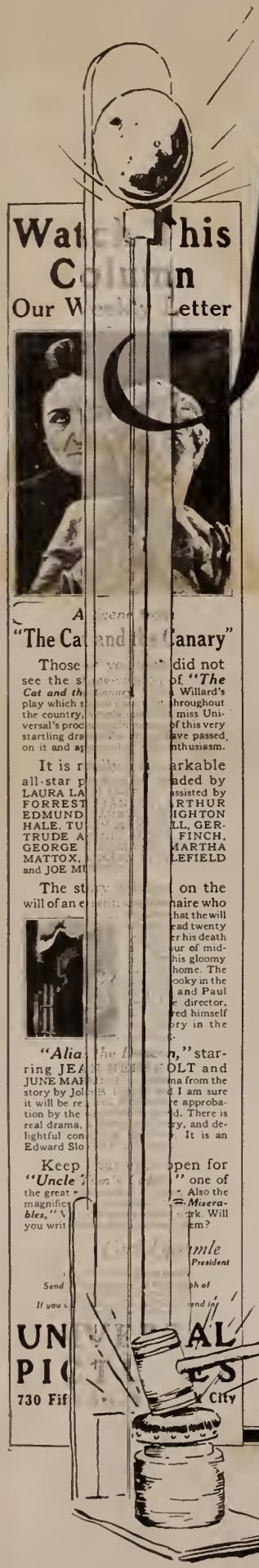
"Recently signed the FOURTH Universal C. S. C. Every piece of product on it is the finest any theatre can run. I am more than satisfied with Universal."

—*Fred J. Rietbrock, Opera House, Athens, Wis.*

—because C. S. C. satisfies!

UNIVERSAL'S COMPLETE SERVICE CONTRACT

Ringing the bell every shot!



When Carl Laemmle's Saturday Evening Post Column makes its weekly appearance, it is an event in thousands of homes. The first thing looked for in the magazine.

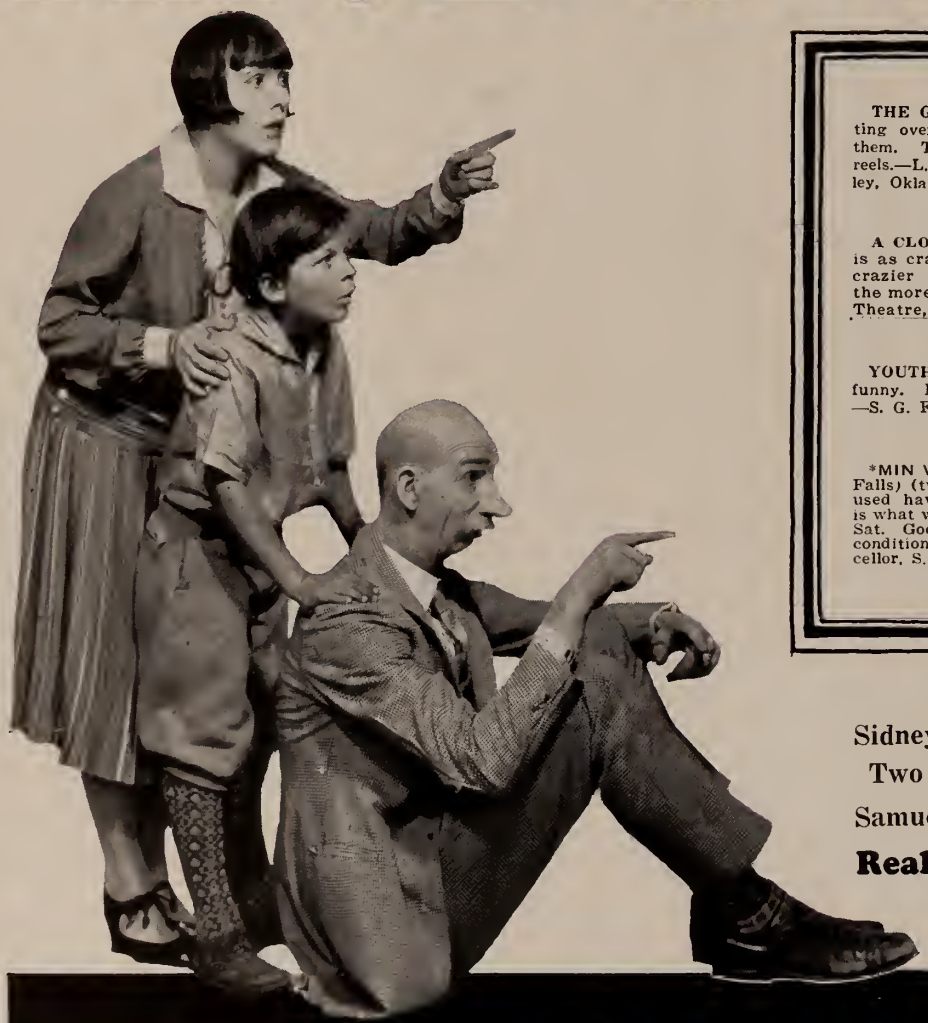
Straight-from-the-shoulder, it rings true. Informative, it gives folks the straight dope on forthcoming pictures — Universal Pictures.

This advertising is read. Faithfully. Consistently. It's a mighty good kind of advertising to have working for you.

The advertisement on the left will appear in The Saturday Evening Post of October 1, 1927.

UNIVERSAL WEEKLY
Vol. 26, No. 10, Oct. 15, 1927

Look what ANDY did!



THE GUMPS: This series of comedies is getting over okay with us. Book them and run them. They will get business for you. Two reels.—L. E. Bremer, Hamly theatre, Pauls Valley, Okla.—

A CLOSE CALL. (Universal-Gumps). Andy is as crazy as he looks in this one—and the crazier he acts (which he does naturally) the more howls he gets. R. A. Preuss, Arvada Theatre, Colorado.

YOUTH AND BEAUTY: Andy Gump—Plenty funny. Buy these Gumps and reap. Two reels. —S. G. Fry, Palace theatre, Mt. Pleasant, Tex.—

***MIN WALKS IN HER SLEEP** (Uni.) (Sioux Falls) (two reels). All Gump comedies we have used have proven to be laugh-getters. That is what we expect of a comedy. Played, Fri. and Sat. Good for Sun. Rating, 90 per cent. Film condition, good.—R. E. Fowler, Idle Hour, Chancellor, S. D.

From
Sidney Smith's famous cartoons.
Two reels each—Twelve of them
Samuel Van Ronkel Productions
Realeased by UNIVERSAL

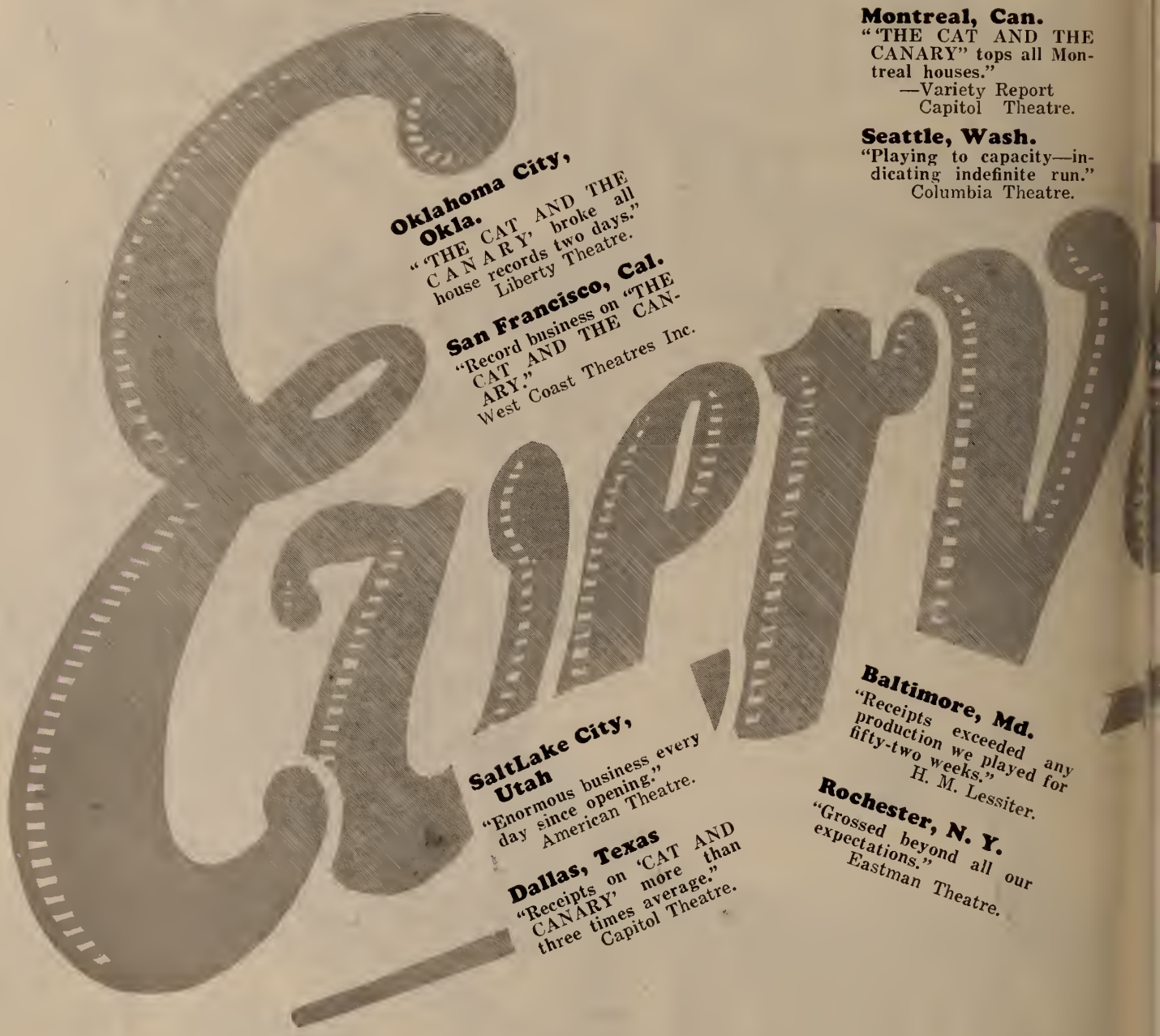
12 GUMP COMEDIES!

Out p. 25-28

Everywhere

This big one
is going over
big-bigger
biggest

Everywhere!



—and a Real Sensation at the Colony

Theatre Broadway New York!

When A Picture

No. 553. ---Straight from the Shoulder
Talk by Carl Laemmle, President of the
Universal Pictures Corporation

"THE CAT AND THE CANARY" is upsetting things in the fillum business, as the boys call it.

It is knocking theories cock-eyed.

It is proving, once and for all time, that the movie fans want movies — good movies — skilfully directed movies based on good stories.

Many people have said that elaborate "presentations" calling for the squandering of huge sums of money are not wanted in moving picture palaces. Many people have said it, but "The Cat and the Canary" is proving it!

In opening the Colony Theatre on Broadway with "The Cat and the Canary," Dr. Hugo Riesenfeld subordinated everything to the picture.

The result was a yell of welcome, not only from the metropolitan movie critics, but from the movie fans. On the very first showing, it was demonstrated beyond the shadow of a doubt that the people want movies, not fluff.

Needs No Fluff

"The Cat and the Canary" needs no fluff. It needs nothing but good projection, plus whatever you are in the habit of adding in the form of music.

"The Cat and the Canary" is the kind of a picture which can be projected ice-cold in a projection room before the hardest-boiled kind of critical audience, without suffering.

It is one of the biggest pictures ever made — not in the sense of big, elaborate settings, but in bigness of theme and handling. Mr. Paul Leni directed it with an amazing degree of artistic skill without losing the slightest particle of its value as entertainment.

Everywhere it is creating a furore. It is "one of those things" which seems to become known as an outstanding success all over the world almost overnight.

A powerful, well advertised title—a perfect cast—masterly directing, lighting and camera work—it is the rare combination so seldom found!

When you get pictures like "The Cat and the Canary," you need not add any fluff nor frippery to put it over. It puts itself over with its own strength.

Universal Long Run Specials now

The CAT and the CANARY
The greatest cast ever assembled headed by LAURA LA PLANTE with Arthur Edmund Carew. A PAUL LENI PRODUCTION. Based on John Willard's play, the play that startled the world. Spooks! Thrills! Laughs!

The COHENS and KELLYS in PARIS
Laughs! Laughs! Laughs! The most famous laugh-getters in screen history Cohen and Kelly back again! Starring George Sidney and J. Farrel MacDonald with Vera Gordon, Kate Price and Gertrude Astor. A WILLIAM BEAUDINE PROD.

SHOW BOAT
From the novel a nation read by Edna Ferber. A HARRY POLLARD PRODUCTION.

LOVE ME and the WORLD IS MINE
With the famous "Merry Go Round" stars Mary Philbin and Norman Kerry. and marvelous support. AN E. A. DUPONT PRODUCTION.

LES MISERABLES
Victor Hugo's immortal masterpiece. Universal's successor to "The Hunchback of Notre Dame."

The BIG GUN
A gigantic epic of the Navy the picture you've been waiting for. Starring George Lewis, based on the story by Richard Barry. AN IRVIN WILLAT PRODUCTION.

The MAN WHO LAUGHS
Victor Hugo's powerful story. Starring Conrad Veidt and Mary Philbin. A PAUL LENI PRODUCTION.

4 BIG DENNY SUPER COMEDIES

OUT ALL NIGHT
USE YOUR
Dire
lude Wil
famous
will be

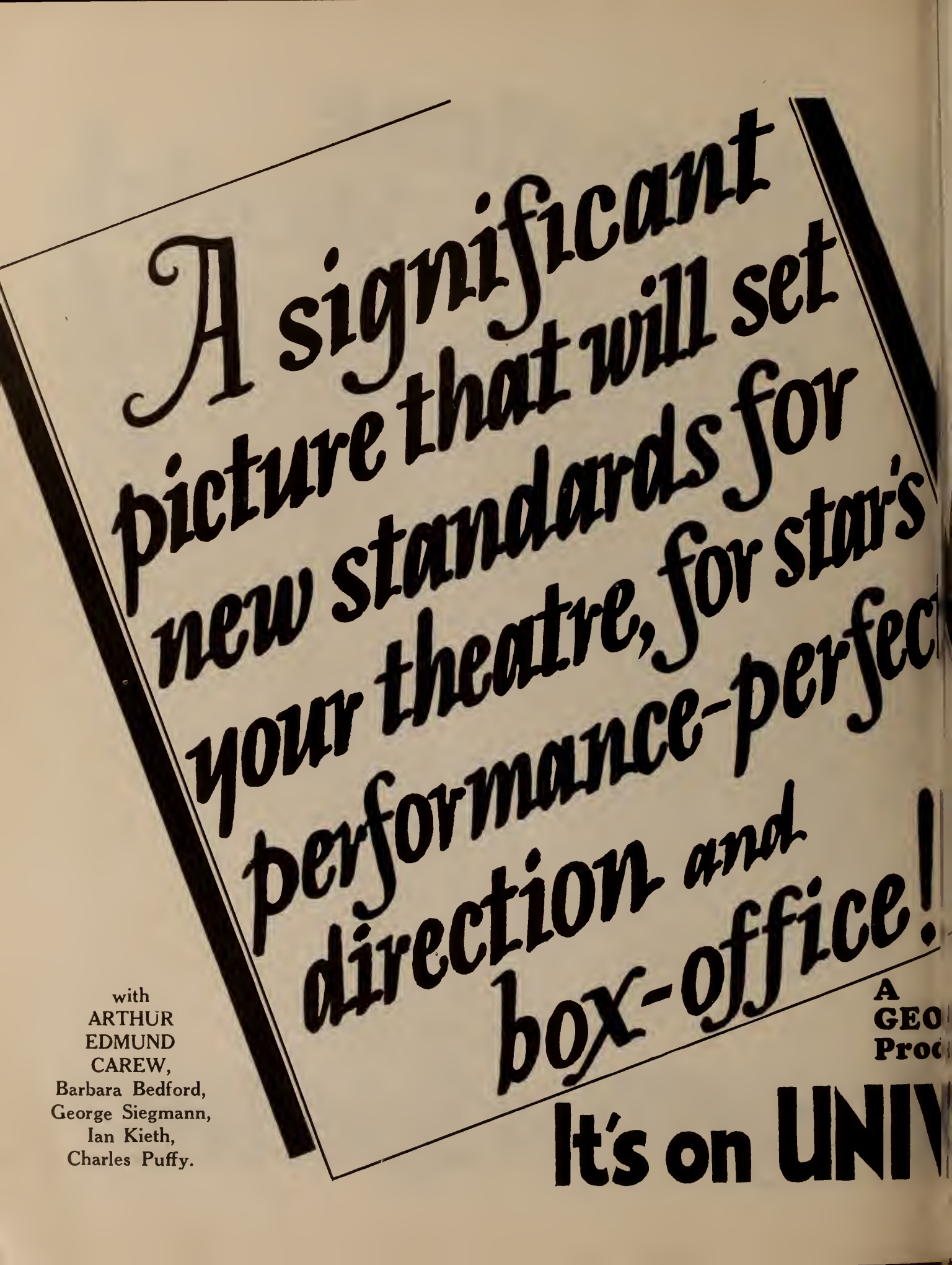
MILE-A-MINUTE LOVE
GOOD MORNING JUDGE
liam A. Seiter and Fred
director for Harold
Denny's biggest year!

They're all UNIVERSAL

is the time to get the World by the tail!

Universal's Long Run Specials are producing everywhere! Universal's Long Run Specials are Big Money Specials because they've got everything in them to make them stand out from other pictures — stories — titles — casts — directors and box-office urge! The stuff that gets under the skin of the critics who are paid to see the pictures, exhibitors who must invest their money in them and the fans who pay the bills eventually. And they're here for you now — your chance to get the world by the tail when you book Universal Long Run Specials — Specials that are producing everywhere!

Long Run Specials!



A significant picture that will set new standards for your theatre, for star's performance-perfec
direction and box-office!

with
ARTHUR
EDMUND
CAREW,
Barbara Bedford,
George Siegmann,
Ian Kieth,
Charles Puffy.

A
GEO
Proc

It's on UNIV

Based on the play "Diploma" by Emerich Foeldes

GE MELFORD
tion

ERSAL'S BIG GUN GROUP

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick, ~Editor
Published by the Motion Picture Weekly Publishing Co. Heckscher Bl'd'g. 730-5th Ave. New York City
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Vol. XXVI OCTOBER 15, 1927 No. 10

UNIVERSAL MOVIEGRAMS

UPON the eve of his return to the studio from England with his father, Carl Laemmle, Jr., was elected a director in the European Motion Picture Company of London. The Universal officials will arrive in New York on the *Berengaria* on Friday.

JUNE MARLOWE has been cast for the role of Gabrielle in "The Foreign Legion" which Edward Sloman is directing at Universal City with Norman Kerry and Lewis Stone. Crauford Kent plays Captain Arnaud.

IN support of Laura La Plante in Mary Roberts Rinehart's story, "Finders Keepers," Universal has cast John Harron, Arthur Rankin and Edmund Breese. "Finders Keepers" will be started late this week by Wesley Ruggles.

GEORGE HERRIMAN, creator of "Krazy Kat," has been engaged to play the role of a fellow cartoonist opposite Glenn Tryon in "Meet the Prince," a newspaper story written by William Craft and Jack Foley, which is now being made at Universal City with a cast including Marian Nixon, Raymond Keane, Bull Montana and Mario Carrillo.

STUART HOLMES, who will play Lord Dirry-Moir, and Sam De Grasse have been added to the cast of "The Man Who Laughs," which Paul Leni has started at Universal City after five months of intensive preparation. It will be one of Universal's most pretentious pictures.

Veidt's "A Man's Past" Proves Winner at Broadway Premiere

"A Tale Full of Suspense and Thrills of Nature New to Picture Audiences," Writes Regina Cannon in N. Y. American.

"A MAN'S PAST," Conrad Veidt's first starring vehicle under the Universal banner, had its premiere this week in the Colony Theatre, New York City, under the direction of Dr. Hugo Riesenfeld. The picture made a great impression upon the New York public and critics and is hailed as one of the most unusual productions of the year. Veidt, according to all indications, definitely establishes himself as an American favorite by his work in this film.

"A Man's Past" is the strange tale of a French surgeon, his incarceration as the result of euthenasia death, his escape and his regeneration. It was written by Emerich Foeldes, noted Hungarian author and was a successful Continental play under the title "Diploma." As the morose surgeon in the story, Veidt found a role exactly suited to his individual style of character portrayal.

Universal entrusted the making of the picture to George Melford, who will be remembered as the director of "The Sheik." The scenario was adapted by Emil Forst. To support Veidt in the principal role, Melford selected an unusual cast, made up of players of the highest attainments and popularity. Among them were Arthur Edmund Carew, Ian Keith, George Siegmann, Barbara Bedford, Corliss Palmer and Charles Puffy.

JULIA SWAYNE GORDON and Helen Foster complete the cast of "13 Washington Square," by Leroy Scott, starring Jean Hersholt. Alice Joyce, George Lewis and Zasu Pitts are the others in this Universal-Jewel.

"A Man's Past" is one of Universal's leading releases for the current Fall season. Its official release date is December 25th, but it will have various pre-release showings before that date. It is regarded as an excellent introduction for Veidt to the American public. His next role will be Gwynplaine, the strange hero of "The Man Who Laughs." This picture is now being made from Victor Hugo's novel by Paul Leni, the brilliant director of "The Cat and the Canary."

The follwing excerpts from New York papers indicate the reception accorded "A Man's Past" at its Colony opening:

Regina Cannon in the *N. Y. American*: "Real gripping thriller. The tale is full of suspense and thrills of a nature new to picture audiences. Conrad Veidt is excellent."

Harriette Underhill in the *N. Y. Herald-Tribune*: "Mr. Veidt has never done anything as good as his convict surgeon in 'A Man's Past.' * * * George Melford belongs in the list of ten best directors for his work in this new picture. * * * Mr. Veidt is a magnificent actor. Whoever selected the cast knows his business."

Irene Thirer in the *N. Y. Daily News*: "Absorbing film fare. * * * George Melford has directed it well."

Radie Harris in the *N. Y. Morning Telegraph*: "Worthy of your prompt attention. Run—don't walk—to the Colony this week."

Joseph M'Elliott in the *N. Y. Daily Mirror*: "Good cast headed by Conrad Veidt. * * * The picture is the superior of the other two openings on Broadway this week."

"The Shield of Honor"

An Emory Johnson Production with Neil Hamilton, Ralph Lewis and Dorothy Gulliver

Carl Laemmle Buys "Br

Signing the contract at the Savoy Hotel, London.

Mr. Laemmle puts his signature to the photoradio contract purchasing "Broadway" with Carl Laemmle, Jr., Frank Ditcham and James V. Bryson, of the European Motion Picture Co., as witnesses.

THE New York to London Photoradio and Radiophone played the principal roles in a theatrical and motion picture deal involving the purchase for a world-record figure of the motion picture rights to "Broadway," Jed Harris' outstanding play success by Philip H. Dunning and George Abbott, and an entirely new departure in contracts.

Negotiations over a period of months by the Universal Pictures Corporation for the purchase of the motion picture rights to "Broadway" were concluded last week for the unheard of price of $225,000.00, which is more cash than was ever paid for moving picture rights before. In the Universal offices Jed Harris, producer of "Broadway," communicated by radiophone with the president of the corporation, Carl Laemmle, at the Savoy Hotel in London. Atmospheric conditions rendered the conversation as audible to both parties as though a mile instead of an ocean separated them. Mr. Laemmle's enthusiastic approval of the purchase brought to a close the greatest theatrical-motion picture transaction of the year.

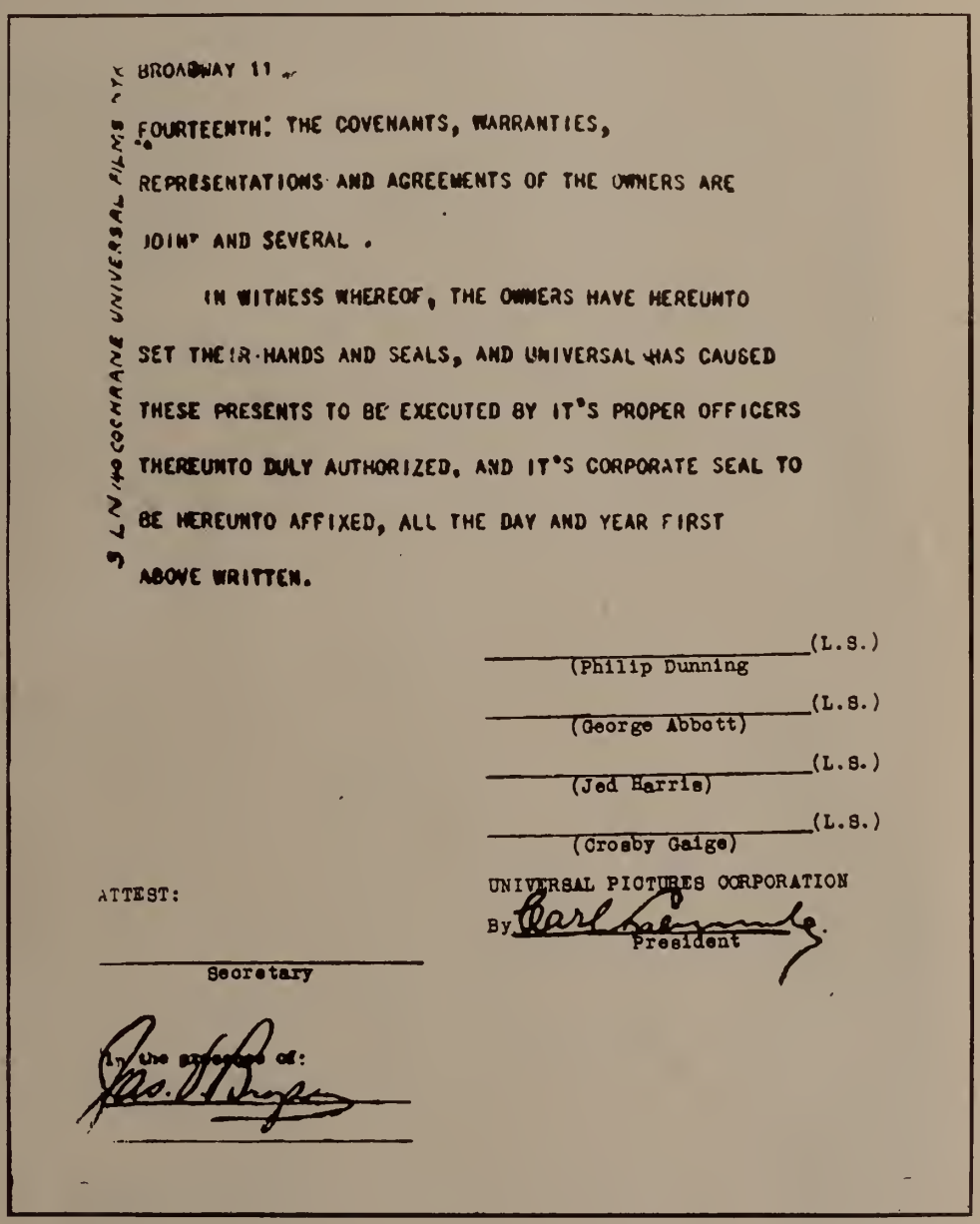
This is believed to be the first time the radiophone has been put to such use by the motion picture business, and is definitely the first time the trans-Atlantic photoradio has ever been used to transmit a contract for signature. When the device was first perfected by the American Telephone and Telegraph Company and the Radio Corporation of America and a definite toll announced, there was a rush of theatrical celebrities to obtain the publicity attendant on its early use. The conversations as reported were merely exchanges of personal good will. This most recent performance indicates that it will come into more general use in the motion picture business in transactions involving hundreds of thousands of dollars, where the cost of its use becomes a very minor item.

In this case, photoradio was also called upon for the first time in history to transmit a legal contract. For, in order to have the president of the company sign this most important contract of sale in the history of the company, it was necessary to have the Radio Corporation of America transmit a photoradio of the eleventh page of the contract to the Savoy Hotel, London, where a banquet was being given by the staff of the European Motion Picture Company to Carl Laemmle. This contract in turn was signed immediately by Mr. Laemmle, his signature witnessed by Sam Harris, editor of *Cinema*, and one of the

"Broadway" for $225,000

The first photoradio contract.

His Signature Transmitted from London to New York on First Contract Ever Sent by Photoradio, Consummates Purchase of Greatest Current Stage Success.



BROADWAY 11 -

FOURTEENTH: THE COVENANTS, WARRANTIES, REPRESENTATIONS AND AGREEMENTS OF THE OWNERS ARE JOINT AND SEVERAL.

IN WITNESS WHEREOF, THE OWNERS HAVE HEREUNTO SET THEIR HANDS AND SEALS, AND UNIVERSAL HAS CAUSED THESE PRESENTS TO BE EXECUTED BY IT'S PROPER OFFICERS THEREUNTO DULY AUTHORIZED, AND IT'S CORPORATE SEAL TO BE HEREUNTO AFFIXED, ALL THE DAY AND YEAR FIRST ABOVE WRITTEN.

J L N/40 COCHRANE UNIVERSAL FILMS NYK

_____(L.S.)
(Philip Dunning

_____(L.S.)
(George Abbott)

_____(L.S.)
(Jed Harris)

_____(L.S.)
(Crosby Gaige)

ATTEST:

UNIVERSAL PICTURES CORPORATION
By Carl Laemmle
President

_____
Secretary

In the presence of:

This is the page of the famous contract for the picture rights to "Broadway" which was radioed to London, signed by President Laemmle, and returned through the air, all in less than six hours.

most important figures in the British motion picture theatre field, and by Carl Laemmle, Jr., and re-transmitted by photoradio to R. H. Cochrane, vice-president of Universal, in New York City. The entire operation was accomplished in six hours. The contract was then signed in New York by Philip Dunning, George Abbott, Jed Harris and Crosby Gaige.

"Broadway" has long been the apple of the motion picture producers' eyes. In title, construction and adaptability it is regarded as the ideal play for motion pictures. Following Carl Laemmle's departure on his annual tour of the Continent, negotiations were entered into with the producers by Universal. Mr. Laemmle kept closely in contact with these negotiations and the efforts of others to purchase "Broadway." His stop in London was preparatory to returning here on the *Berengaria*. It was necessary to obtain his sanction before he sailed on October 1, or give up the attempt to buy the one play the company had set its heart on for a big special picture. Two other bidders were awaiting Laemmle's decision with cash in their hands. It was in this situation that the radiophone proved indispensable.

"Broadway" will be Universal's most important special for 1929, with

(*Continued on page* 32)

Uncle Carl Sells

By Paul Thompson

WHATEVER the literary and dramatic merits or demerits of the Harriet Beecher Stowe slavery epic —there is no question about its longevity. Written before the Civil War, and by the unthinking often credited with having started that internecine warfare, it is still widely read all over these United States.

It has been done on the stage for three quarters of a century and several times in the movies with varying success. The most pretentious screen version of the story is at hand—one that will make any future attempt to use the same theme futile and financially suicidal. This is because "Uncle Carl" Laemmle, as he is affectionately known in celluloid circles, is selling *Uncle Tom* down the river for two million dollars, probably the highest price the slave has ever cost.

What price this investment will bring to Universal will become known only when moving picture houses—after the two-dollar legitimate theaters—have been converted into auction marts and the movie fans have made their bids. If it enters the select circle of successful road shows, which, of course, is the reason for the two million dollars splurge, then *Simon Legree* Laemmle will be more than repaid for his purchase.

The scene of *Eliza* crossing the ice created many difficulties before it was accomplished. At the left is John Roche who plays the rôle of *St. Claire*

The character of *Topsy* furnishes the comedy relief. The rôle is played by Mona Ray. On the right is Arthur Edmund Carewe who appears as *George Harris*

Universal Made It Before

As said above, "Uncle Tom's Cabin" has been done several times before. The World Film did a version in 1914; Kalem gave their version to the public in the same year. Imp—and what memories these names, World Film, Kalem, and Imp, recall of the early days of the movie game—showed the public how it felt the Harriet Beecher Stowe classic should be screened. This was a four reel Universal-super-Jewel released the year before, 1913. In it was Harry Pollard, the director who has just completed the elaborate new Universal production. He played *Uncle Tom* and his wife, Margarita Fischer, *Topsy!* And fourteen years later Pollard has become a famous director and—more remarkable from some points of view in the movie world—is still married to the same wife. She is in the Universal picture of her husband's as *Eliza*. J. F. McDonald, of "The Iron Horse" and "Three Bad Men" fame, played in the piece as did Gertrude Short as *Little Eva*.

There was also a burlesque of "Uncle Tom's Cabin" in 1913 with such well-known names as Charles Murray, Sylvia Ashton, Gus Pixley, C. L. Barr and Eddie Dillon. But returning to the serious film versions, Famous Players shot the slave drama in 1918. It is interesting in the retrospective because Marguerite Clark, then so popular, doubled in the rôles of *Topsy* and *Little Eva*. How she did it is difficult to figure out.

Incidentally, in the version in which Harry Pollard played *Uncle Tom*, and his wife, Margarita Fischer, *Topsy*, Robert Z. Leonard, himself now a famous director and ex-husband of Mae Murray—not that there is any connection between the two facts—played *Simon Legree*. In real life he holds the whip hand over Gertrude Olmstead, who is now the little woman.

There are some interesting personalities in this new version, names known to every movie fan. A negro actor, James B.

Uncle Tom down the movie river

The Saranac River at Platisburg, New York, furnished the setting for the thrilling scene of *Eliza* crossing the ice. On the right is George Siegmann as *Simon Legree*

Lowe, plays *Uncle Tom,* which in itself is a distinct novelty. Paul Robeson, the legitimate actor and spiritual singer, was supposed to get the part at one time. Charles Gilpin, of "Emperor Jones" fame, started it. Other players are Virginia Grey as *Eva,* George Siegmann as *Simon Legree,* Arthur Carewe as *George Harris,* Margarita Fischer (Mrs. Pollard) as *Eliza,* Lucian Littlefield as *Lawyer Marks,* Mona Ray as *Topsy,* Vivian Oakland as *Mrs. Shelby,* and Gertrude Astor as *Mrs. St. Claire.* Truly, an interesting cast.

Two Years of Painstaking Effort

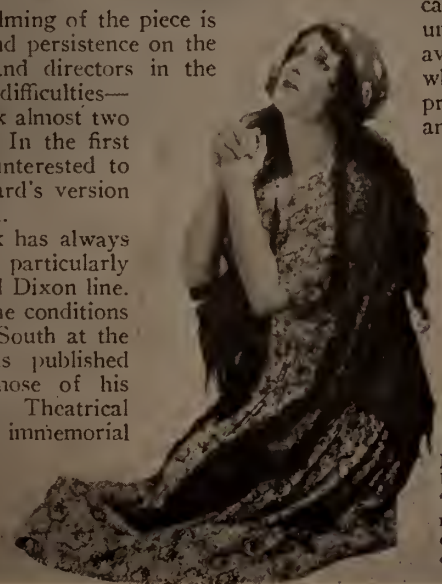
THE story of the filming of the piece is one of disaster and persistence on the part of producers and directors in the face of all sorts of difficulties—difficulties which took almost two years to overcome. In the first place, one may be interested to know that it is Pollard's version of the famous novel.

Mrs. Stowe's book has always been misunderstood, particularly below the Mason and Dixon line. Pollard shows that the conditions of the negro in the South at the time the novel was published were better than those of his color in the North. Theatrical people from time immemorial sought to accentuate the brutality and drama for the sake of eliciting sympathy and increased attendance at the box office. For example, they always make *Uncle Tom* an old, broken-down man, which is contrary to Mrs. Stowe, who intended him as a young, vigorous negro in his thirties, the father of two young children aged four and five. He must have been comparatively young and husky to have brought the price he did from *Simon Legree.* He never could have rescued *Little Eva* had he been a decrepit old man.

Instead of cheap theatrical tricks to arouse through this propaganda the hatreds of the North and South, Pollard is presenting a true, sympathetic story of the South in ante-bellum days, in other words, doing the Stowe novel as it should have been done and as she would have had it done had she had any control over the dramatic rights. Not only through her failure to reserve these rights did the authoress lose any possible chance to tell how her novel should be dramatized and presented, but she also lost every possibility for the huge royalties which should have been hers. The result was that anybody and everybody has done the play and the picture in any manner they wished, absolutely ignoring the intent and spirit of the book itself.

In staging one of the most important scenes in the picture, that of *Eliza* crossing the ice, there came one of those unforeseen and unavoidable contretemps which held up the production for months and nearly caused its abandonment. The Saranac River at Plattsburg, New York, familiar to Americans because of the officers'

(*Continued on page* 40)



Margarita Fischer played *Topsy* in Universal's first production of "Uncle Tom's Cabin," but in the new film she appears in the rôle of *Eliza.* Virginia Grey, nine years old, plays the part of *Little Eva*

Reproduced from the September Motion Picture Classic

Let this sink

DENN

Sure

This is what they said about it!

"Lot of laughs" —*N. Y. Daily News.*

"Audience gave vent to lusty approval" —*N. Y. Telegram.*

"Extremely comical" —*N. Y. Evening World.*

"Hilarious" —*N. Y. Morning World.*

"Probably everyone is going to enjoy it" —*N. Y. Herald-Tribune.*

"Makes the world merrier" —*N. Y. Telegraph.*

"Delightful" —*N. Y. Evening Post.*

"Gives its beholders a good time" —*N. Y. Daily Mirror.*

"Twenty-four hours of speedy fun" —*N. Y. Graphic.*

"Amusing comedy. Good entertainment" —*N. Y. Journal.*

"Out All Night"

A. William A. Seiter Production

in!

Y

is

fire!

Because

Denny gets them in every time. Ask any exhibitor who plays him regularly—it's a 100 to 1 bet that he'll tell you that Denny's name alone is enough to pack his house. He packed the Colony, Broadway, New York, with his latest laugh-maker, "OUT ALL NIGHT"—just read what the critics said about it and you'll get Denny because you know a good thing when you see it!

with Myrtle Stedman, Walter Long, Huntley Gordon, Forrest Stanley, Story by William McHarg — Directed by Louis Gasnier.

She has "IT"

Carl Laemmle presents

CLARA BOW in Wine

~and "IT" is what you need for your theatre because it gets the money every time!

A UNIVERSAL PICTURE

Universal Opens Beautiful Kenosha House

WHEN Universal opened the beautiful Kenosha Theatre, Kenosha, Wis., it added to its group one of the very finest houses of its type in the entire country, according to Dan Michalove, general manager of the Universal Chain Theatrical Enterprises, Inc.

The city of Kenosha was well aware of the extreme limits "U" had gone to provide it with the best in entertainment facilities, and welcomed the gala opening with what almost amounted to a city holiday. Merchants and public spirited citizens joined hands with the *Kenosha News* and promoted a special 24-page edition of this leading publication which was brimming over with messages of congratulation and good will toward the new house. The entire neighborhood "dolled up" in celebration.

The Kenosha is an "atmospheric" type theatre of Spanish design throughout. It is fascinating in its faithful carrying out of this Old World type of architecture. One walks through a beautiful lobby, paved with huge flagstones and looking like a continental courtyard, to the splendid amphitheatre. The auditorium is both spectacular and brilliant in its unique conception and treatment. The sky illusion overhead, with the twinkling stars and the fleecy, lazily floating clouds, has the lure of a soft Castilian night. The wall effects and lighting are faithful to the general outdoor garden idea.

The Kenosha seats 2,500. Its thickly carpeted floors, comfortable, heavily upholstered seats and other fine appointments add to its air of dignity and elegance.

Every bit of equipment in the Kenosha is of the finest. The stage rigging and accessories contains every ultra modern improvement. The electric switchboard is said to be the most complete in the entire northwest. Every possible lighting effect is available. The stage is spacious enough to handle the biggest of road shows.

The Kenosha represents an outlay of over $750,000. It was designed and built by the United Studios of Chicago, of which L. P. Larsen is president. The theatre building occupies a plot of ground facing on Sixth and Fifth Avenues, and running back 267 feet between these two streets. The Sixth Ave. frontage is 85 feet while the Fifth Ave. side covers 100 feet.

In addition to the theatre, the building houses two stores and sixteen apartments, each with its individual entrance and all with outside frontage.

The lobby of the theatre is 37 feet wide by 84 feet long, affording ample space for displaying future show announcements.

Much attention was paid to acquiring a house staff and everyone, from the manager to the ushers, was

(*Continued on page* 40)

Above: Three views of the auditorium of Universal's new Kenosha Theater, Kenosha, Wis.

Below: The front and two interior scenes.

An S.R.O. sensation from its o

its 9th S.R.O. Week. At the Roosevelt Theatr
Broadway, New Yo
a four day run—it was a smash in Paris, Fra
Montreal, Canada—doubled average recei
an absolute sell-out at the Montmarte, Bro
at the Palace Theatre, Bradentown, Fla.
hit at the Palace Theatre, Muscatine, Iow

It's

Victor Hugo's

LES MIS

A UNIVERSAL FILM DE FRAN

ning performance at the Central Theatre,
-it has steadily kept the pace and is now in
lushing, L.I., it jammed every seat during
e—packed them in at the Capitol Theatre,
at the Royal Theatre, Atchison, Kansas—
lyn, N.Y.—played to tremendous business
clean-up at the Rialto, Racine, Wisc.—a
-it's growing bigger every day because

he Picture the Whole World Has Been Waiting For!

ERABLES

TRIUMPH. Presented by Carl Laemmle.

*INDEED so successful has it been on Broadway that an extra noonday performance was necessitated on Sunday, August 28th, due to the fact that the rush at the box office was so great, police had difficulty in clearing the street after the sold out sign went up ten minutes before the performance started.

He's making Laughter popular

Oswald

—The Lucky Rabbit. Walter Disney's funny bunny in twenty-six screaming cartoon sensations. One reelers. Packed with gags—and brand-new ones, too. Winkler Productions.

UNIVERSAL Has the Super Shorts!

High School Pupils Crowd Matinees Of "Les Miserables"

A CANVAS taken by David L. Werner, manager of the Central Theatre, where Universal's French production of "Les Miserables" is on view, revealed that the greater part of the capacity attendance at matinee performances is composed of high school pupils.

This is traced directly to the wide interest created by the Carl Laemmle-Victor Hugo Scholarship Awards to encourage familiarity with the works of Hugo. Through the cooperation of the principals of the high schools here, and throughout the country, the pupils were advised at the opening session of the conditions under which the awards would be made.

Briefly — there are sixteen awards, totalling $9,000. These will be presented to the high school students of either sex submitting the best essays not exceeding five hundred words on the question, "What Ideals in life do you find in 'Les Miserables'?" The essay can be written after reading the novel or seeing the picture, which is a faithful version of the famous story. Manuscripts should be addressed to the editor, Carl Laemmle-Victor Hugo Scholarship Awards, 730 Fifth Avenue, New York. The awards, ranging from $1,000 to $500, will be made following December 31, 1928, when the contest closes, by a committee headed by Dr. Nicholas Murray Butler, president of Columbia University. The only stipulation is that the money will be devoted to the purposes of higher education.

Bride and Gruen Off on Honeymoon In British Columbia

ANOTHER of the "marry in haste and honeymoon at leisure" couples of the movie colony started on their belated honeymoon this week. They are Mr. and Mrs. James Gruen, both members of the Universal scenario department, who were married several months ago, but were unable to depart for the open spaces amid a shower of rice and old shoes because of pressing work.

The bride and groom will spend two weeks in British Columbia, dividing their time between honeymooning and working on future screen stories. Mrs. Gruen was Beatrice Van.

"U" Considering Publication Of "Fallen Angels" as Novel

UNIVERSAL is seriously considering an entry into the publishing field in connection with the Arthur Somers Roche serial story "Fallen Angels," which recently appeared in chaptered form in the *Red Book Magazine*, and which is to be made into a Universal picture during the coming season. The Carl Laemmle organization is considering the acquisition of book publishing rights to the story, so as to launch a special and elaborately gotten out edition of the book simultaneously with the picture's release.

This move, if carried through by Universal, will be a distinct departure in the motion picture industry. Whether it presages a further incursion into the publishing field by the big film company is not known. The present day parallelism between the stage and the screen and between the screen and the literary world as regards stories, book rights and timed publication and release, is pointed out by Universal executives as ample reason for such a move.

Edward Montagne, scenario editor for Universal, who arrived in New York from Los Angeles several days ago, ostensibly to confer with the home office officials and with literary sources regarding Universal's line-up of picture-rights for the 1928-1929 season, would not go into details concerning the "Fallen Angels" book, but admitted that the plan is under discussion. He stated that Charles Logue recently completed a splendid adaptation of the story, which was concluded in the September *Red Book*. Edward Laemmle will direct it. The association of Logue and Laemmle as script adapter and director has been a fortunate one for Universal, resulting in such successes as "Cheating Cheaters," "The Thirteenth Juror," and "Held by the Law." Both are especially good when dealing with crook themes. "Fallen Angels" is of this type.

It is also reported that settings already are being put up at Universal City for the picturization of the Roche story, and that camerawork will begin in a few weeks. As yet, the principals for the cast have not been selected, although available talent is now being considered.

He may be a kid but he certainly knows his horse tricks— Newton House, Universal's 16-year-old cowboy star.

Shadur Promoted To Supervisor Of Production

ARTHUR SHADUR, for the past several years studio manager at Universal City and one of the best known executives of the film industry, has been promoted to the position of supervisor of production at Universal, it was announced this week by Universal.

Several months ago Shadur, in addition to his other duties, supervised the production of "The Count of Ten," starring Charles Ray, said to be one of the best pictures of the year. The success of this picture prompted Shadur's promotion. He is at present engaged in selecting a suitable screen story, the name of which will be announced within the week.

Some Baby!

All Exhibitors Agree on THAT!

"Snookums is sure there! A riot of laughs."
—J. G. Flanders, Majestic Theatre, Kerens, Texas.

"Darn clever kid in good comedy."
—S. G. Fry, Palace Theatre, Mt. Pleasant, Texas.

"A lot of laughs. Good comedy."
—D. F. Davis, Crystal Theatre, Silver Creek, Nebr.

"We like Snookums more and more all the time."
—W. L. Rockwell, Odeon Theatre, Cottonwood Falls, Kans.

"The NEWLYWEDS and Their BABY"

From George McManus' Famous Cartoons. Stern Brothers Productions. 12 two-reelers.

UNIVERSAL
Junior Jewels

SNOOKUMS

Cat Registration Creates Talk About "The Cat and the Canary"

IT was a big day for the cats of Fort Myers, Fla., the morning "The Cat and the Canary," the Universal special, opened at the Arcade Theatre. Every one who counted among his owners a boy or girl between the ages of 10 and 15 was rounded up, had his hair combed and was carried to the theatre between 9 and 11 o'clock. There his name and his owner's name was registered by Claude F. Lee, manager of the house, and his owner was presented with a ticket for the opening matinee.

Many cats achieved the distinction of registration on this particular morning, and their appearance on the street and in front of the theatre created considerable comment. It was for this reason, of course, that Claude F. Lee, manager of the house, used the stunt, this and the fact that the full house for the first matinee would start prompt word-of-mouth advertising about this greatest of mystery pictures.

The lobby of the theatre was dressed with black cut-outs as suggested in the press book for this picture.

A ballyhoo which caused chills along many spines was the black-robed figure shown at the right. On the man's back was the sign, "I am the cat in 'The Cat and the Canary.'" With only his eyes showing through the holes in the black mask which covered his face, this figure was startling to meet and it is safe to say that all who did meet him had the news of "The Cat and the Canary" playing at the Arcade impressed upon them.

This black-robed figure, reminiscent of the Spanish Inquisition, prowled about Fort Myers, Fla., during the showing of "The Cat and the Canary" at the Arcade Theatre. On his back was an announcement of the picture.

"Collegians" Cup Awarded to Star Of Football Season

IN the Fall the fancy of young men, young women, most older men and older women lightly turns to thoughts of football, and, realizing this, A. J. Sharick, Universal exploitation man, hooked "The Collegians" popularity contest he promoted for the starting of the Carl Laemmle, Jr., series at the Temple Theatre, Lorain, Ohio, onto the favorite sport. Instead of the "most popular amateur athlete" in the town winning the Carl Laemmle, Jr., silver loving cup as has been the case in most of the previous "Collegians" contests, the most popular high school football star is to be the fortunate one.

Six shops catering to student trade and the *Lorain Times-Herald* are co-operating with the theatre. The contest was started off by a co-op page in the *Times-Herald* in which each of these merchants took space. The cup will be awarded after the last game.

A few of the kids whose cats won them tickets to see "The Cat and the Canary" and the cut-out Manager Claude F. Lee used when showing the Universal Special at the Arcade Theatre, Fort Myers, Fla. Notice the spooky hands he has reaching down from above.

Antique Car Painted With New Car Paint Advertises "Town"

WHEN Universal Exploiteer A. J. Sharick arrived in Niagara Falls, N. Y., to assist Manager Marvin Atlas of the Lumberg Theatre with the showing of "Painting the Town," he discovered an old Cadillac car which has just been painted in bright colors with Sherwin-Williams new car paint. Sherwin-Williams have been tied up nationally with this Universal-Jewel and so the car was a natural advertising angle.

With banners on the side advertising the picture and the new automobile paint, the car cruised about the city. Four pretty girls rode in it and gave out sample bags of peanuts, another good angle on this picture since the hero is a great little dispenser of "goobers."

In addition to this car, the Sherwin-Williams people arranged 34 window displays, three of them being in downtown stores on the main street, and Sharick persuaded the local dealer to take a 3-column ad in the *Niagara Falls Gazette*. The copy on the picture dominated this space.

Over the Line

Starring
George Lewis
with Dorothy Gulliver, Hayden Stevenson, Churchill Ross, Eddie Phillips. Director of first series, WESLEY RUGGLES—of second series, NAT ROSS.

UNIVERSAL
Junior Jewels

Carl Laemmle Jr.'s

The COLLE

Every Time!

What Every Showman Should Know

"Boys, this is the best short subject money can buy. Used this on an off-night, and business about tripled for the night. Buy 'The Collegians' and make yourself some dough."—J. B. Weddie, Walnut Theatre, Lawrenceburg, Ind. * * * "We consider these absolutely the best short subjects on the market, both from the viewpoint of box-office value and entertainment." — C. P. Wisch, Grand Theatre, Mohall, N. D. * * * "This is one of the best two-reel subjects I have ever run. Each episode is a feature in itself. I am glad I am running it."—R. G. Risch, Scenic Theatre, Appleton, Minn. * * * "Am sorry this was the last one, for they sure are business-getters for me, and watching for the day when the next number of them start as my folks are anxious to get them. Have had more comments on them than any short reel series I have ever run."—W. L. Rockwell, Odeon Theatre, Cottonwood Falls, Kan. * * * "The more you see of this the more you want to see. Please everybody. Some come to see 'The Collegians' when they don't care anything about the other picture. A great drawing card at the box-office."—O. R. Young, Palace Theatre, Naples, Tex. * * *

And These are just a Few!

GIANS

More Critical Counties Heard From

"A Man's Past"

HARRIETTE UNDERHILL
in the New Yorld Herald-Tribune.

HAD we written this review Saturday evening we should have declared that "A Gentleman of Paris" was the best new picture on Broadway. But since then we have visited the Colony Theatre and have seen "A Man's Past." Conrad Veidt is the star of this picture, and it was because of this man's past that we rather shied at seeing his first American-made film. He probably would be disappointing, we argued; so many of the eminently satisfactory foreign stars lose their luster when they cross the ocean. We never have been quite able to fix the blame for this. Perhaps it is the producer, perhaps the director and perhaps only the atmosphere. But Mr. Veidt never has done anything as good as his convict surgeon of "A Man's Past." Perhaps George Melford has directed pictures before which were strikingly good; we can't remember. But if he did not previously belong in the list of ten best directors, he certainly does now for his work in this new picture.

* * *

Mr. Veidt is a magnificent actor and what he cannot say with his eyes doesn't need to be said. He probably will set a new style in screen lovers, and all the leading men will now unwave their hair and start getting dark, sad circles under their eyes!

Who ever selected the cast ought to go right on doing that and nothing else for a while. He knows his business. Arthur Edmund Carew, who first convinced us that he was good when he played Svengali, is seen as Lieutenant Destin. He is a handsome and imposing figure and he gives a splendid performance. We suspect Ian Keith of loving to suffer and rave on the screen, and in "A Man's Past" he has every chance. He plays Dr. Fontaine, a young surgeon who loses his sight. He, too, is handsome and believable in a difficult role.

The story opens in a penal colony on Mont Noir, where Dr. La Roche is serving a ten-year sentence. The prison is a vile place of servitude, abounding in filth and cruelty. La Roche escapes and when he reaches Marseilles he finds that his only friend, Dr. Fontaine, is losing his sight. So he takes his friend's place. But, unfortunately, Fontaine has a sister, Yvonne, and when La Roche falls in love with her he cannot tell the world, because the world believes her to be his sister.

Barbara Bedford plays the sister . . . For the first time we have seen Corliss Palmer in the films and she is quite as beautiful as she is in real life. There is no lovelier lady on the screen and she has real talent. The one small scene in which she appears is adroitly played.

We strongly recommend "A Man's Past." And, having seen this one, need have no fear for his future.

CARL LAEMMLE BUYS "BROADWAY"

(*Continued from page* 13)

"Showboat" and "The Man Who Laughs."

Of such interest to the newspapers of the world was this epoch-making use of radio that the Associated Press, serving 900 papers, United Press, 1,200, and Universal Service, all the Hearst dailies, sent this story to their members, while papers with London bureaus, such as the *New York Times* and *Herald-Tribune*, received the news direct from them. The A. P. sent out the following story:

"New York, Oct. 1—(AP)—Negotiations leading up to the $2,500,000 (later corrected to $225,000) purchase of the motion picture rights of a stage performance have been completed by trans-Atlantic radio telephone, Universal Pictures announced today, and the contract signed by the assistance of cross-ocean radio photography.

"The play of which the rights were bought is "Broadway," by Philip H. Dunning and George Abbott. The terms were decided on in a telephone conference between Jed Harris, producer of the stage version, here in New York, and Carl Laemmle, president of Universal Pictures, who is in London.

"The last page of the contract was then sent Laemmle by radio photography, he signed it before witnesses and it was then returned to New York, bearing the necessary signature by radio."

Commenting on this record purchase in the *New York Morning Telegraph*, Regina Crewe wrote:

"'Broadway.' It came high, but Universal wanted it—and got it for close onto a quarter-million dollars. Everyone wondered who would pay the price and, strange to say, the great Laemmle organization was the only one never mentioned as in negotiation for the *greatest showmanship stage property of the year.* But that is a way the 'U' crowd has. When the tumult and the shouting die and the dust of battle settles a bit, nine times in ten Universal pops up with the prize.

"The next question before the house is who will play the half-dozen big roles in the picture. Who'll be the girl? Who'll be her hoofer lover? Who'll be the bootlegger heavy? Who'll be Scar Edwards? Who his sweetheart? And what fat bits those Chicago racketeers many have in the fillum?

"How will they treat the story? There must be some rather radical changes made before the piece is sure-fire cinema. As it stands the show hasn't any star. Or at least any star part. An idea! Why not make it an all-star cast? A fair field and no favor for the players. And let the best actor 'steal' the picture.

"They say this is a Universal year. It looks as though they will be able

(*Continued on page* 40)

"Fast and Furious"

DELIGHT EVANS in Screenland.

"FAST AND FURIOUS" certainly is. It's the best comedy Reginald Denny has turned out in a long time. How that boy ever came to be named Reginald is beyond me. Perhaps it's one of those good old British customs. Anyway, he's lived it down. He's a fast and furious comedian, that's what he is. He must have been practicing home nights. In his early comedies, he merely made faces. Now he's a scream, a riot, and a howl all in his own nice way, of course. Yes, Mr. Denny, you've arrived. Oh, that's all right. Don't mention it.

Wait, wait! There's more to come. Besides all the amusement afforded by a burlesque auto race, "Fast and Furious" also offers The Winning of Barbara Worth. Barbara Worth is the name of a girl who plays opposite the star. She is a winner, and she proves it here. I pick her to keep right on winning.

"Cheating Cheaters"

From the San Francisco Bulletin

BETTY COMPSON might be said to have returned to Market street, because for the first time in several years she is appearing on the screen of a downtown theater. The new film version of the famous stage play, "Cheating Cheaters," affords Miss Compson opportunity to delight those who enjoy the comedy variety of screen entertainment.

And the picture is very well done. There is no resemblance to anything depressing or even pathetic in the story. It deals with sophisticated members of the light-fingered gentry and their successes and failures are taken philosophically by the characters of the story. Their joys and troubles alike furnish amusement for the audience.

THE 24-SHEET THAT WILL DRAG 'EM IN!

[*See Press Book for complete line of sensational advertising*]

The Greatest Reissue This Season—With the Greatest Line of Accessories!

Clara Bow, the girl with "IT," is your reason for wanting to play "Wine" again and again. Not only a great picture—but a great cast.

Universal's are the Accessories with "IT"—and you'll make money with "Wine," *or any other Universal Picture you get back of with the advertising that has "IT"!*

YOU'RE DOING YOURSELF A GREAT INJUSTICE—WHEN YOU DON'T SPEND AT LEAST 10% of your film rental on advertising. *And you're doing yourself a great injustice if you don't use clean, attractive, NEW ACCESSORIES. What your theatre looks like OUTSIDE is what your patrons are going to think it looks like INSIDE.* Don't scare away $100.00 worth of business to save $1.00! That's false economy—and every business man knows it!

There's $ $ $ in ACCE$$ORIE$ — FOR YOU!

Keeping Up with the Joneses

Pop Momand's sure-fire cartoon series adapted for the screen. Hilarious. Delightful. 2 reels. Produced by Stern Brothers.

13 of them

Mike and Ike

13 Comedies

Rube Goldberg's laugh riots Perfectly characterized. Known everywhere. Riots. 2 reels. Produced by Stern Brothers.

13 Buster Brown

Comedies

R. F. Outcault's mischievous kid with Mary Jane and Tige — the trio known and loved by a nation of kids and grown-ups. 2 reels. Produced by Stern Brothers.

6 Charlie Puffy

Comedies

Written by Octavus Roy Cohen, noted Statevepost writer, especially for Charlie. Laughs — nothing but. 2 reelers.

Let George Do It

13 Comedies

George McManus' inimitable cartoon mirth-explosions. 2 reelers. Produced by Stern Brothers.

26 Snappy Comedies

The one-reelers you've been waiting for.

13 Harold Highbrow Comedies.

13Drug Store Cowboy Comedies with Arthur Lake — breezy modern youth.

UNIVERSAL SHORT SUBJECTS

Gentlemen, look over the finest little group of shorts that ever pepped up ten minutes in a movie house. Every one with a distinct box-office title—known to the millions. Every one with that elusive thing often talked about but seldom found—Class. See a few samples in your Universal Exchange. Trace what they're doing in trade paper exhibitor reports. Then book them.

The BIG GUNS of the Short Subject Field!

Your Oppo

13—2 Reelers each starring NEWTON HOUSE with a strong supporting cast including Edmund Cobb, Florence Mack, Gloria Grey and others.

NEWTON

rtunity for a Showmanship Smash!

The Boy Champion of the Western Range! Get it? BOY CHAMPION! What a smashing beat for your theatre! What a chance for showmanship --- for something different! What a wallop for the kids and what a bet for exploitation! It's ready-made, it's rarin' to go--Extra drawing power to feature your bill! Get it. It's good for you!

HOUSE-

"THE LOVE THRILL"

Universal Jewel

Starring LAURA LA PLANTE

(Length: 6038 ft.)

JOYCE BRAGDON, a member of the insurance firm of Bragdon and Chadwick, sees poverty staring her in the face on Christmas Eve. As a last resort she attempts to break into the apartment of J. Anthony Creelman, a wealthy bachelor, who, for some reason, carries no insurance, and attempts to sell him a large policy. She fails to see him and returns to the office to face a group of angry creditors. She manages, however, to delay matters by telling them that she has just landed Creelman. Joyce reads in the newspapers that Jack Waller, a college chum of Creelman's, is dead in Africa. She poses as his widow, wires Creelman to meet her at the dock. He meets her, tries to comfort her, and takes her to an apartment in the same building as his own that had been rented for Waller pending his return to New York. Meanwhile Waller, who is not dead, walks into the office of his publisher. His reported death, however, has so boomed the sale of his book, "Eaten Alive" that the publishers persuade him to take an assumed name. Joyce agrees to dine with Creelman in his apartment, plays the part of the bereaved widow who has been left no insurance by her late husband and persuades Creelman to take out a policy. Creelman, however becomes a trifle intoxicated and Joyce is repulsing his somewhat enthusiastic advances when Waller drops in to see his old chum. Creelman, although greatly surprised, manages to spirit Joyce to her own apartment without the two meeting. Waller later goes to his own apartment and is greatly surprised to find he has such a charming widow. Instead of informing her who he is, he pretends to be an old friend of Waller and gets great enjoyment by leading Joyce on in her entanglement. She accepts his invitation to accompany him to a cabaret to celebrate the beginning of the new year where they run across Creelman and his particular charmer of the evening, Paula. They are seated at the same table and naturally the conversation is somewhat strained as no explanation is forthcoming as to each person's idea of who is who. As events are about to reach the breaking point, one of Joyce's creditors sees her, tries to approach her and Joyce escapes by fainting. Joyce is carried to Waller's apartment. Creelman and Waller compare notes and decide to find out what her game is. The next morning, Joyce is planning her getaway when a number of relatives of the supposedly dead Waller arrive to have the will read. Joyce realizes that she is in love with Waller, leaves a note explaining her object in posing as his widow, and drives away. Waller pursues her in a taxi-cab reveals his true identity and convinces her that she should take steps that would assure her of being a widow in case of his death. She accepts his proposal.

"THE PRAIRIE KING"

Universal Jewel

Starring HOOT GIBSON

(Length: 5685 ft.)

THE story opens in a small Western town. Abner Ferrage, an old prospector, leaves his mine to three people, unknown to one another, who have befriended him.

His lawyer summons the beneficiaries. The first to arrive is Murdock, a local character, who is determined to possess the mine at any cost. He immediately sends his henchmen out to the pass with orders to let no one proceed to the mine.

The second proves to be a charming young girl from the next county. The lawyer advises her to take immediate possession, explaining that the final owner will have to meet certain conditions which will be explained later. Barden, a cowpuncher known as the "Prairie King," who is the third beneficiary, arrives in town and gets in touch with the lawyer, learns of his good luck and also starts for the mine.

As the girl and her aunt approach the pass the henchmen of Murdock open fire and try to scare them off. Barden and his old pal arrive and drive them off. Edna and her aunt proceed to the mine. Shortly Barden arrives and is astonished to find Edna in possession. He pretends to be looking for a job and agrees to stay and help her protect her interests.

In the meantime Murdock's hirelings return and tell him that Barden has interfered with their plans. Murdock decides to ask Edna and her aunt to go to the "fiesta," which is to be given in the vicinity, and have his men take possession of the mine while they are away. When he arrives at the mine he is surprised to find Barden there. Murdock tells Edna that Barden is one of the contestants for the mine and is tricking her to get possession. Edna becomes enraged and dismisses Barden. She decides to go to the "fiesta" with Murdock. Barden, fearing trouble, follows them. At the "fiesta" he exposes Murdock, and they fight a duel in the old Spanish fashion, with feet tied and completely covered with a voluminous cloak. This makes it possible for Murdock to substitute a professional fighter in his place. Barden however wins the fight and exposes Murdock's perfidy. Murdock escapes and dashes for the mine pursued by Barden, Edna and the aunt. They arrive and find Murdock and his men in possession and Barden's pal at the mercy of the intruders. Murdock proposes marriage to Edna as the solution of their rival claims. She spurns him and in a rage Murdock is about to send Barden and his pal to certain death in the mine when the lawyer arrives. Murdock claims the mine, Barden says he will withdraw in favor of the girl. The lawyer explains that the condition attached to the final deed to the mine is that it go to the one who shows generosity, so Barden has won. Unfortunately Ferridge had filed no record so the mine would go to the first one to reach the recorder's office after having filed a claim. This announcement causes a wild dash by every one. Barden snatches Edna up on his saddle and makes a mad ride for the recorder's office. In a fierce battle at the door he succeeds in keeping the others out while Edna, who has fallen in love with him, files her claim in the name of Andy and Edna Barden.

Universal

"THE HORSE TRADER"

A Two Reel Mustang Picture

Starring FRED GILMAN

THE peculiar actions of Bruce Channing, a stranger, have aroused suspicion, and a posse headed by Mark Hodges and Red McDonough is pursuing him as a bandit. Channing falls from his horse, spraining his ankle, but he eludes his pursuers by hiding while they pass. He limps to a nearby house where he is received by Mary Gardner, Hodges' ward. He tells her that they are after him, but his face appeals to her as being honest and she starts to look after his ankle just as the posse returns. She hides him in a clothes closet when the men come in to question her. They go away satisfied that she has seen no one, but McDonough returns alone to tell Mary that he is going to marry her. She tells him that she does not love him but he assures her that he has her guardian's consent. When he is gone, Mary loans Channing one of her horses and he rides away. Hodges returns with McDonough and induces Mary, against her judgement, to marry the man of his choice out of gratitude to him for bringing her up.

On the following day, Hodges orders the gang to get a cache of stolen goods on a truck and be prepared to run it across the border the moment Mary and McDonough are married. Channing overhears, follows and arrests the men red handed with the loot. Placing them in charge of the sheriff, he rides to Mary's house, interrupts the wedding and places Hodges and McDonough under arrest. When he displays his ranger badge they jump him, but he overcomes them both in a terrific fight before the sheriff returns to take them away, leaving Channing alone with Mary to sell himself as a husband.

Synopses

"THE BRONCO BUSTER"

Blue Streak Western

Starring FRED HUMES

(Length: 4,687 ft.)

BARBARA FURTH pretty granddaughter of Col. John Furth, of the southern aristocracy, is the owner of Blue Bird, a blooded race horse. The colonel has borrowed a large sum of money from Clinton Harris, who wants to marry Barbara, for the purpose of paying the expenses of shipping Blue Bird East and entering him in the Derby. The old man is confident that the horse will win the race and restore the family fortune. Jim Gray, a crooked trainer recommended by Harris, brings consternation to the household—and joy to Harris—when he tells the colonel that Blue Bird has killed a man and that there is nothing to be done except to shoot a horse that turns killer. The Colonel sadly consents to the shooting, but Gray is stopped in the act by Charlie Smith, a neighboring miner in love with Barbara who tells the girl that he will see what he can do with the mad horse before they shoot him. As the horse has always been a gentle pet, she lets him take Blue Bird with him to the mine he is working with his partner, Sourdough Jones.

Two spies employed by Harris are listening at the mine shaft when Sourdough announces to Charlie his discovery of a rich vein. They tell their chief, who goes immediately to Sourdough and makes him an offer to sell the gold claim over his partner's head. Sourdough proves that Charlie has no legal claim and closes with Harris for a large sum. Harris then accosts Barbara and tells her that he holds notes against the colonel and will ruin him unless she marries him. She consents.

The wedding party is on. Charlie, who lost his girl and who believes he has been double crossed by his pal, is despondent. He goes to the mine shack to get his kit bag intending to leave the country. Knowing that Blue Bird will be shot, he sets the horse free. Harris's henchmen arrive at the shack and force him, at the point of a gun, to leave without his horse, to guard against his breaking up the wedding. Stopping behind the corner of the shack, he hears them laughing over the cleverness of Gray in making the horse crazy with loco weed.

Inflamed with revenge, Charlie runs to the road and whistles for Blue Bird, who comes down from the mountain and carries him, bareback, to the wedding. Charlie stops the ceremony and accuses Harris of hiring Gray. The latter confesses. The colonel orders Harris out of the house. Harris reminds him of the notes he holds. Sourdough appears with the money he received for the mine. With Harris's own money he cancels the notes and then admits to Harris that the mine is worthless. Harris receives a beating from Charlie and is kicked out. Barbara falls into Charlie's arms and the ceremony proceeds.

"THE RETURN OF THE RIDDLE RIDER"

Ten-Episode Adventure Picture

Starring WILLIAM DESMOND

No. 7—"The Crooked Deal"

MADGE, trapped in the rendezvous of the Silencer gang, falls down a flight of stairs. She is picked up unconscious by the gang and placed on a cot in the cellar where she is locked in and placed under guard Vilda Dixon, still wearing Madge's clothes, gets into the cellar where she is knocked out by Madge. Madge walks past the guard, who thinks she is the girl who just went in. She escapes and rides toward the town where Parker is warning the stockholders in the oil well not to sell out as he knows that the well has been flooded by the Silencer gang for the purpose of making it appear worthless. He also produces Hank Wilson who tells them that he has been held a prisoner at the well. The stockholders ride out to investigate these statements, while Vilda and the guard pursue Madge. She meets the party from town and tells Wilson that the Silencer gang is on its way to destroy the evidence of their sabotage at the well. Parker, Wilson and the girl get to the well first. They are trapped in the pump room where Wilson is attacked by the gang and Madge falls into the deep well, while Parker is knocked out.

No. 8—"The Rock Slide"

MADGE is pulled out of the well with a lariat and hustled by the gang into an underground passage, guarded at both ends. The Silencer gang then convince the stock holders that the oil well is worthless, showing them that it spouts water—not oil. The fat printer's devil interrupts and accuses the gang of keeping Parker and the others from telling what they know. The stockholders decide to hang on to their stock until Parker and Madge have been located. An old, humpbacked man accosts the prisoners in the passage and offers them, in the name of the Silencer, their liberty on condition that Madge resign as sheriff. Parker tears off the whiskers of the "old man" and reveals Thorley. A fight ensues. Parker escapes from the passage, while a company of rangers, summoned by the fat boy, ride to put down the Silencer gang.

Thorley gets back to Senator McCormack's house where he gives the senator one last chance to save himself by selling the well at a low figure. Not knowing as yet that Thorley is a double-crosser, the senator is about to sign when the Riddle Rider breaks into the living room on horseback, snatches up the paper and rides out.

The Riddle Rider gets back to the passage and leads the girl and Wilson to the opening. The rangers arrive at the top of the cliff over the entrance to the passage. Here they battle with the gang. A boulder is loosened. It rolls down against a cache of dynamite at the entrance and there is an explosion just as the Riddle Rider is bringing Madge and Wilson out.

"BUSTER, DON'T FORGET"

Buster Brown Junior Jewel

BUSTER has a date with Mary Jane, but jilts her for "the other woman," Gladys, who has just moved into the neighborhood. Mary Jane looks from her window and sees the couple making love in the garden. She accosts Buster indignantly, points to the kiss marks on his cheeks and scorns him. Then she sics the dog on Buster's candy. Tige eats it all and gets so sick that the dog catcher takes him for a homeless mutt and captures him.

When the dog catcher's wagon drives away, the flirtation is successfully broken up for Buster runs frantically after the wagon. Tige breaks out and threatens the driver, who jumps from the seat and flees for safety. The wagon crashes into a pole and breaks to bits. Tige is hurled to the street, whence he is picked up by Buster. The family reunited, Mary Jane guards her man with a rolling pin.

"THE MIDNIGHT BUM"

One-Reel Blue Bird Comedy

Starring ARTHUR LAKE

AUGUST DAY tries to elope with June Knight, but is intercepted by her father, who throws him off the lot. Despondent, August joins the navy. He visits a Russian city with a bunch of sailors. Knight brings his daughter to the same city thinking to get her thousands of miles away from her hero. Ivan, the terrible, cast covetous eyes on June. He thrusts her father aside and embraces the girl. Knight fights him and is attacked by a lot of Bullshevicks in the employ of Ivan. Ginsberg, an aspiring future American, tells the sailors of the fracas. August and the others clean up the terribles. August claims the girl and her father consents to her marrying the hero.

UNCLE CARL SELLS UNCLE TOM DOWN THE MOVIE RIVER

(*Continued from page* 15)

training camp there before, during and after the World War, was the site selected for the thrilling episode. Thousands of dollars were spent in equipment for the lighting and wind machines.

The scenes were shot, but Pollard developed an infected tooth. A bungling dentist broke his jaw trying to fix the aching molar and the director found himself in the hospital for five months. Finally he resigned his job and Lois Weber, one of the few women directors in the business, was brought in to carry on the work. It was no go, however, and she soon resigned. Back on his feet after these months of idleness, Harry Pollard again took up the megaphone and reassembled his cast.

Incidentally, several drownings by members of the cast were narrowly averted at Plattsburg, so that when the troupe left that place they all breathed a heartfelt sigh of relief. But that was merely one of the hard-luck tales. Before they had arrived at Saranac River, Pollard and the location man had dashed all over the country to find the proper setting for the ice-crossing sequence, only to find that the ice had just melted or some other handicap had appeared to make that particular location impossible. That was just prophetic of difficulties to come.

The Silvery Lining Appears

AFTER Pollard's recovery from his fractured jaw, things changed for the better. Four Chambers of Commerce in the South welcomed him and his troupe when they entrained for Southern scenes. There had been a feeling that possibly open hostilities might ensue, or at least a sullen resentment at the taking of any pictures in the Southland, which had been slandered all these years by the plays born from the novel. The reverse was true; everywhere the finest kind of hospitality greeted them. The luck had really changed at last. They took levee shots and a Mississippi River boat scene at Memphis. Pollard completed his pictures on the *Kate Adams*, a side-wheeler, and on his return to Hollywood learned the boat had burned down to the water's edge. He knew then his luck had *really* changed. From that time on, weather and every other factor favored the completion of the classic. But it was coming to him and Universal after what they had gone through; an excellent illustration of the ever-working law of compensation.

Los Angeles is accustomed to the unusual, naturally, because of the moving picture studios located there. Anything that in another city would have the populace craning their necks out of the window is wise-cracked with "Oh, just another movie stunt." But for the Negro population of the city "Uncle Tom's Cabin" will always be remembered, because the entire Senegambian colony was engaged in certain sequences. Hundreds of Negro families were hired to work for weeks in many scenes. Thousands and thousands of black extras were used in this way.

Figure out their salaries even at the minimum extra wages, add the months of idleness because of Pollard's illness, $350,000, at a minimum, the country-wide search for locations for such sequences as *Eliza* crossing the ice, the trip of a company of seventy-five players and other technicians to the Mississippi and elsewhere to take levee and other Southern scenes, forty thousand dollars for the Shelby mansion erected at Universal City, and it is not so difficult even for one lacking an accountant or bookkeeping mind to realize that two million dollars for the total cost of production of this "Uncle Tom's Cabin" picture is probably a conservative estimate and not a press agent's cipher-intoxicated brain.

While nominally only eight months were spent on technical research for the picture, actually twelve years were taken up with the idea for the picture. Dating back to Pollard's last appearance as *Uncle Tom*, and his debut as a director, he has spent his entire directorial life looking toward the picturization on a magnificent scale of the Stowe novel. He gathered data and information until he had acquired twenty-seven huge scrapbooks of material. How successful the years of preparation have proved to be is illustrated by the fact that the Smithsonian Institution in Washington has already requested that a print be supplied them for historical reference purposes.

If the picture goes over, all the trouble and expense will be forgotten, because the monetary return will be so great that the production cost will be wiped out and a *Monte Cristo* dividend declared that will have Carl Laemmle declaring like Dumas's immortal hero, "The World Is Mine."

CARL LAEMMLE BUYS "BROADWAY"

(*Continued from page* 32)

to say the same thing about next year, too. 'Broadway,' well done in celluloid, is sufficient in itself to make a big year for the organization producing it."

Of the hundreds of stories in the daily papers we are reprinting Eileen Creelman's in the *New York Sun*.

"With a positive whoop of glee Universal announces that 'Broadway' has been bought," she reports. "After months of dickering with everyone in the movie world, Jed Harris at last made up his mind. He has sold 'Broadway' to the films, but it took the radiophone to make him do it.

"Time and again 'Broadway' has been reported sold. Since the play of night-club life in the bootleg era first thrilled New York, Hollywood has been after it. Mr. Harris, content amid his S. R. O. signs, refused to sell. Not yet. Perhaps in 1929. Certainly not until 1929. Perhaps not even in 1929. Hat in hand, money in pockets, the producers stood about.

"United Artists almost got it. So did a number of other companies. Mr. Harris, backed by the playwrights, Philip H. Dunning and George Abbott, held fast to his original price, $250,000.

"Mr. Laemmle happened to be in Europe at the time, at a banquet of the European Motion Picture Company, held in the Savoy Hotel, London. His home office learned that two other companies had climbed up perilously near Mr. Harris' price. R. H. Cochrane, vice-president of Universal, gathered about him Jed Harris, Philip Dunning, George Abbott, Crosby Gaige and some lawyers. Then he telephoned across the ocean to Mr. Laemmle for approval. This done, the contracts were drawn here and transmitted to London by radio. These were signed by Mr. Laemmle, Carl Laemmle, Jr., and Sam Harris, and retransmitted by photoradio to Mr. Cochrane.

"'Broadway' will be made for release as a special in 1929."

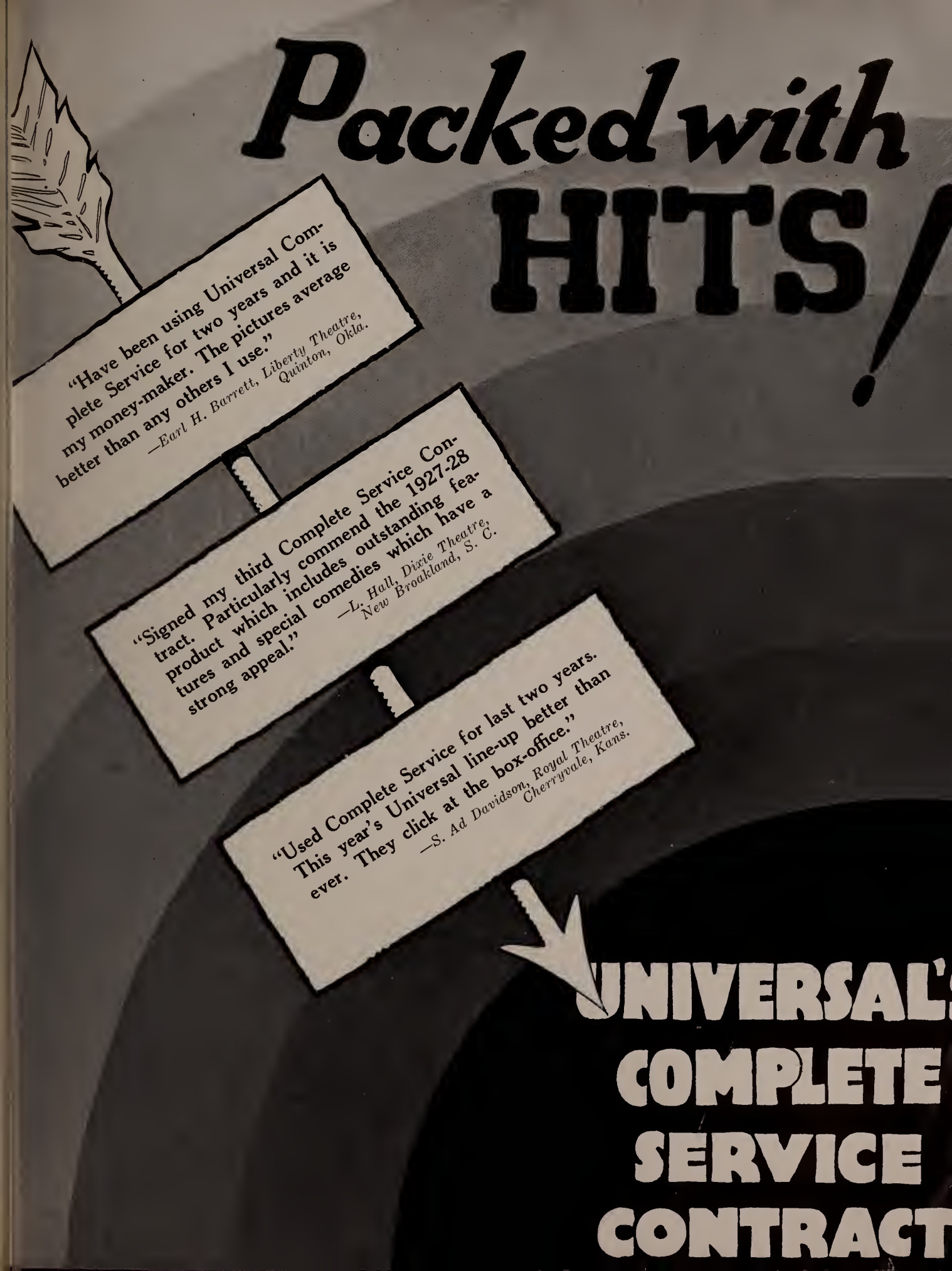
UNIVERSAL OPENS BEAUTIFUL KENOSHA HOUSE

(*Continued from page* 19)

personally selected by Nathan J. Blumberg, general manager of the Milwaukee Theatre Circuit, Inc., of which the Kenosha is a unit. J. W. Houck, widely known among showmen, manages the theatre. An orchestra under the direction of Karl von Hoppe, popular violinist, provides synco-symphonic entertainment with the picture while Ted Stanford, organist, presides at the $40,000 Wurlitzer.

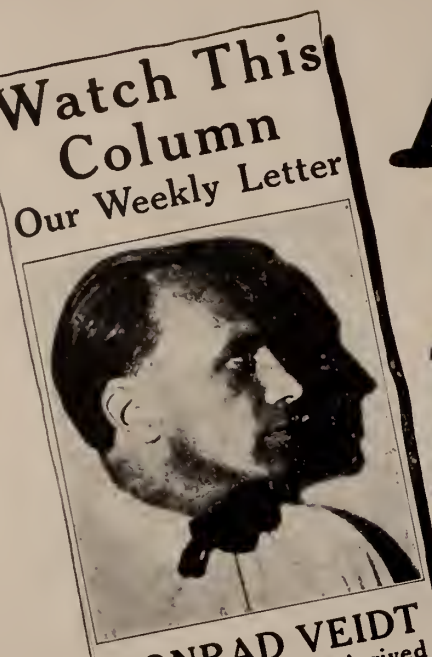
This latest home of Universal pictures will feature, beside the Universal product, the cream of all other motion picture productions in addition to five acts of big time vaudeville on Sunday and three acts on weekdays. The bill changes three times weekly, Sunday, Monday and Thursday. The prices are sufficiently low to attract. Weekday matinee prices are 25 cents for adults and 10 cents for children. In the evenings the prices are 40 cents for grown-ups and 15 cents for children. Saturday nights, Sundays and holidays the prices are 50 cents for adults and 15 cents for children.

The house is meeting with the most enthusiastic patronage and approval of Kenosha citizens and broke all records on the opening day.


Packed with HITS!
"Have been using Universal Complete Service for two years and it is my money-maker. The pictures average better than any others I use."
—Earl H. Barrett, Liberty Theatre, Quinton, Okla.
"Signed my third Complete Service Contract. Particularly commend the 1927-28 product which includes outstanding features and special comedies which have a strong appeal."
—L. Hall, Dixie Theatre, New Broakland, S. C.
"Used Complete Service for last two years. This year's Universal line-up better than ever. They click at the box-office."
—S. Ad Davidson, Royal Theatre, Cherryvale, Kans.
UNIVERSAL'S
COMPLETE
SERVICE
CONTRACT

A National Broadcast Every Week!

THRU the columns of The Saturday Evening Post and Photoplay—the two greatest national magazines of their kind—Carl Laemmle reaches the hearts of 12,500,000 people. One in every ten people of the United States. No matter where your theatre is, this column exerts a strong dollars-and-cents force on your box office. Harness it by booking Universal Pictures.



The advertisement above appears in The Saturday Evening Post of October 22nd, 1927.

UNIVERSAL WEEKLY
Vol. 26 No. 18 Dec. 10, 1927.

Consistently Good! —that's Universal!

UNIVERSAL PRODUCT. We find that Universal has the most consistent pictures on the market. Giles Master, Strand Theatre, Gallup, New Mexico.

from M.P. World

YOU can't run your theatre on one or two big hits a year—and you know it. You need bread-and-butter pictures. Pictures that protect your brick and mortar. That will bring in the cash customers every day in the year. And you get *them* from Universal. Specials? Here, too. Shorts? Likewise. Westerns? Best in the world. Quit your shopping. Come to the company that gives you *everything!*

Universal—the Backbone of Your Program

20,00 9/3/2010 Not ...

OSWALD, THE LUCKY RABBIT. (Universal-cartoon.) Our first Oswald came while I was out of town. My wife, selling tickets, said that it made her laugh to hear the peals of laughter coming from the hall. My projectionist said, "Book all the Oswalds that you can, as they are the funniest films that we have ever had. I put it on with Denny in "Take It From Me." Made a fine show with a good attendance. Draw farm [illegible] milling class. city 10,000.

[illegible]sons, Parsons Hall Marcellus, New York.

From the Moving Picture World of October 29, 1927.

Even the ticket taker laughed. The patrons were roaring in glee! That's what your crowd will do when you show one of the new Oswalds. Get your Universal exchange manager to line you up with an Oswald for Joy Week. You'll be glad of this tip!

Walt Disney's screaming cartoons. Winkler Productions.
26 one-reelers.
Released by UNIVERSAL

The LUCKY RABBIT

Oswald

Universal Shorts *are* Super Shorts!

PASTE THIS

No. 561.---Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.

A MAN'S sort of foolish to make predictions in this wonderful moving picture business, but I feel a prediction coming on and I might as well get it out of my system. Here it is:

In no time at all—so soon that it will be one of the things talked about in picture circles — this new star developed by Universal—Glenn Tryon—will be one of the very best money-makers at your box office.

Paste that in your hat. Dont forget it. I'll remind you of it again very soon.

Remember that name—Glenn Tryon. Remember that in the year 1927 it was predicted by your Uncle Carl that in no time at all Glenn Tryon would become a household word.

If I had only one picture by which to judge him, for instance, "Painting the Town," I would be amply justified in making this prediction. But I've got more than that. He has been working on the Universal lot ever since that picture was made and he has shown that he has even more "stuff" than he showed in that remarkable production.

'N YOUR HAT

He's a happiness boy. He depends upon no clown trademark. He depends upon no one single thing, but he has everything.

The directors who have worked with him tell me he is a veritable gold mine of comedy. They never have the least bit of difficulty in getting him to put over a scene in just the right way—with just the right touch of farce or straight acting or even burlesque when needed.

In addition to this he is a personable chap—easy to look at.

In Universal pictures he is giving you something brand new in the comedy line—something which will please the most exacting high-brow critics and yet something which will make the kids yell with glee.

Not many people can deliver all that to the screen. You can count them on your thumbs!

Watch this young fellow.

Be just smart enough so that you will have first call on all his future pictures or I'm very, very much afraid you'll soon be kicking yourself with much severity.

NO
A
C
What are
You
doing to
cash in on
UNIVERSAL
TIE UPS?
starring
GEORGE LEWIS
with Dorothy Gulliver, Hayden
Stevenson, Churchill Ross, Eddie
Phillips. Directed by NAT ROSS
UNIVERSAL
Junior Jewels
Carl Laemmle Jr
The

W! world-beating tie-up with Adler!

YOU'VE seen Adler Collegian Clothes advertised in smashing two-page spreads in the greatest weekly publication in the world—The Saturday Evening Post. And you've longed for a tie-up with a great national company like that. Well, you have it! Universal did it for you—again. The Adler Company has instructed every one of their 2,000 dealers to be on his toes to tie up with you every time you play "The Collegians." That means exhibitors in every sizeable town of the country are in on this. Hop to this great opportunity for profits. Read the dope in the next column.

The DETAILS

1. Broadside sent to all Adler dealers explaining the tie-up in detail and encouraging the tie-up. Broadside contains 16 tie-up stunts.
2. Your Adler dealer's window available for tie-up displays every time you play "The Collegians."
3. Adler offering free tie-up material to dealers—including George Lewis stills, mats for newspaper ads, publicity stories, movie slides.
4. Many Adler dealers willing to offer free suit as local contest prize in return for advertising space in your programs.
5. Adler featuring "Collegian" tie-up in its trade advertising.
6. Adler Collegian Clothes advertised in the world's greatest weekly—The Saturday Evening Post.
7. Two thousand Adler dealers in the U. S. in on it—covering practically every sizeable town.

Further information and suggestions in the Universal Weekly of November 19th and at your Universal Exchange.

egians

They went

What did you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"?
[UNIVERSAL - JEWEL PRODUCTION]
Please give us your comment Excellent entertainment. It takes a lot to make me laugh but this one surely did the trick
Name Matilda Locust
Address 549 W. 163 St N.Y.C.
[SEEN AT CENTRAL THEATRE, NEW YORK CITY]

did you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"?
[UNIVERSAL - JEWEL PRODUCTION]
Please give us your comment Marvelous. Tyron's personality is a ... alright
Name Beatrice Park
Address 540 W. 144 St
[SEEN AT CENTRAL THEATRE, NEW YORK CITY]

did you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"?
[UNIVERSAL - JEWEL PRODUCTION]
Please give us your comment Better than Painting the Town", and that was great
Name Vera Lapidus
Address 549 Empire Blvd Bklyn, N.Y.
[SEEN AT CENTRAL THEATRE, NEW YORK CITY]

did you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"?
[UNIVERSAL - JEWEL PRODUCTION]
Please give us your comment Production was very clever & quite up to the minute
Name Mrs B Roger
Address 865 Walton Ave Bronx
[SEEN AT CENTRAL THEATRE, NEW YORK CITY]

What did you think of
GLENN TRYON
—in—
"A HERO FOR A NIGHT"?
[UNIVERSAL - JEWEL PRODUCTION]
Please give us your comment I think it was a very clean & screamingly funny comedy.
Name Mrs J G Bohanna
Address 357 Madison St Bklyn N.Y.
[SEEN AT CENTRAL THEATRE, NEW YORK CITY]

...nk of
...NN TRYON
—in—
"A HERO FOR A NIGHT"?
[UNIVERSAL - JEWEL PRODUCTION]
...ase give us your comment One of the best ... funnies pictures I have ... seen.
Name Vincent Ostum
Address 4310 Richardson Ave N.Y.C.
[SEEN AT CENTRAL THEATRE, NEW YORK CITY]

A William James Craft Production

A HERO fo

wild over—

GLENN TRYON

A PICTURE - WISE public—hardened to the usual stuff—saw Glenn Tryon, Carl Laemmle's great find, at a cold showing in the Central Theatre on Broadway, N. Y., and pronounced his latest the screen's finest. Reams of praise for Glenn Tryon. A house rocking with unrestrained laughter. Cries of "better than 'Painting the Town'." We have it in writing. At the left a few cards. At the right a sample of the hundreds of raves. Read the writing on the wall, Mr. Exhibitor. One of the greatest comedy hits of years is on the way!

Here They Are!

"Marvelous. Glenn Tryon's personality is a gift all right."—Beatrice Park. "Glenn Tryon is a wonderful find. Picture most enjoyable." — Mrs. H. Sachter. "Excellent entertainment. It takes a lot to make me laugh, but this one surely did."—Matilda Locust. "Better than 'Painting the Town,' and that was great."—Vera Lapidus. "Delightfully amusing. A nice, clean comedy suitable for young and old. Ought to be a big success." — Eva French Phipps. "The funniest I have ever seen. A laugh every minute." —Mr. P. F. Levy. "Delightfully humorous. Glenn Tryon is great." —M. Sherman. "Production was very clever and right up to the minute."—Mrs. B. Prager. "One of the best and funniest pictures I have ever seen."—Vincent Ostum. "Screamingly funny comedy and very clean."—Mrs. J. G. Bohanna. "Screamingly funny —novel, timely—a treat!"—Mrs. Helen A. Hawley. "A very good picture. Anyone who will see it will have hours of real enjoyment."—Frieda H. Epstein. "Funniest and most thrilling picture I've seen in years."—Samuel J. Kaplan.

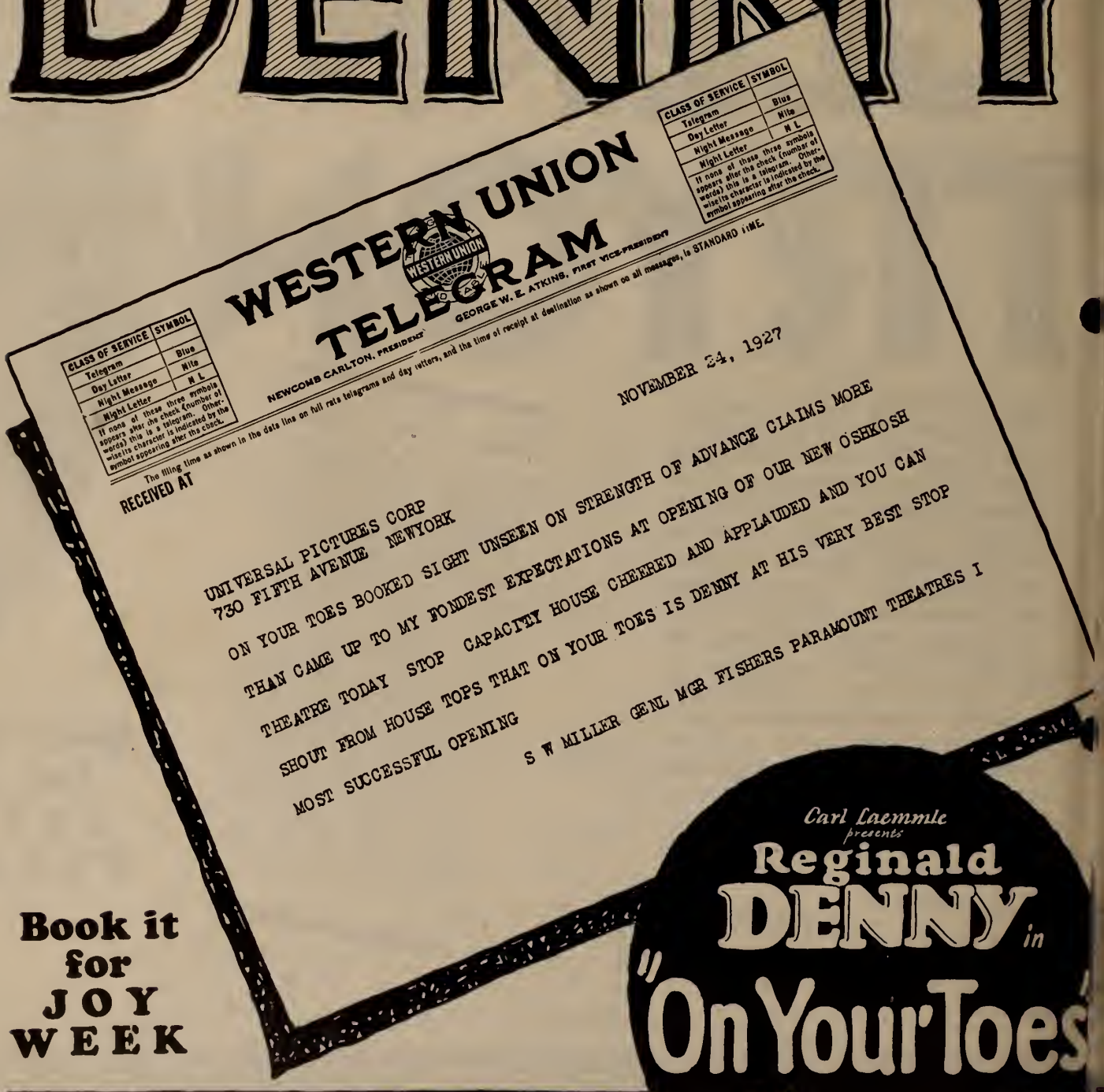
Book it for JOY WEEK

t did you think of
GLENN TRYON
—in—
HERO FOR A NIGHT"?
(UNIVERSAL - JEWEL PRODUCTION)

you think of
GLENN TRY
—in—
"A HERO F

a NIGHT!

DENNY



Book it for JOY WEEK

Carl Laemmle presents

Reginald DENNY in

"On Your Toes"

A Fred Newmeyer Production

UNIVERSAL SUPER COMEDY

AT HIS BEST!

—Says S. W. Miller, Fishers Paramount Theatres

NO doubt about it. We told you so. S. W. Miller believed it. And cleaned up beyond his fondest expectations. For Denny does everything in "On Your Toes." Dances. Fights. Makes love. Cuts comic capers. And how! Read Mr. Miller's wire. Study it. There will be hundreds like it. Play "On Your Toes" and you'll send us a similar wire!

DENNY
Holds Year's Record for
PARAMOUNT
THEATRE

Without high-pressure presentations. Without extra shows. Denny topped them all in box-office receipts for picture draw alone!

Barbara Worth,
den Stevenson,
k Hagney, Mary
Gertrude Howard.
le by the pro-
cers of "Uncle
om's Cabin."

The
UNIVERSAL WEEKLY
A Magazine for the Motion Picture Exhibitors
Paul Gulick ~ Editor
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Vol. XXVI DECEMBER 10, 1927 No. 18

UNIVERSAL MOVIEGRAMS

"UNCLE TOM'S CABIN" opened in Detroit at the Shubert Lafayette Theatre on Sunday, November 27th. This is the second city in the United States in which this Universal super-production is playing, its New York premiere at the Central Theatre having occurred four weeks ago.

TWO stories were purchased this week by Universal for the use of Conrad Veidt, who is now finishing his role of Gymplaine in "The Man Who Laughs" under the direction of Paul Leni. The first of these is "The Devil," a novel by Alfred Neumann, the scene of which is laid in the court of Louis XI; and the second is "Grease Paint," a story of stage life by Svend Gade.

THE Peter B. Kyne story tentatively known as "The Freedom of the Press" went into production at Universal City on Monday, with George Melford directing. Lewis Stone heads the cast, which includes Marceline Day, Donald Keith, Robert Emmett O'Connor and Wilson Benge.

KATE PRICE, having finished her part in "The Cohens and Kellys in Paris," has been cast for "Has Anybody Here Seen Kelly?," the Bessie Love feature which Willy Wyler is directing for Universal.

EDWARD SLOMAN is rapidly completing the selection of players for "We Americans," the Broadway stage play by Max Siegel and Milton H. Gropper which is being picturized by Universal. Latest additions to the cast are Daisy Belmore, Rosita Maristini, Eddie Phillips and George Lewis. Al Cohn has written the screen adaptation for "We Americans."

Expert on Royal Kissing Engaged for "Man Who Laughs"

Hilda Grenier Tells Paul Leni the Way They Did It In the Time of Good Queen Anne

WHO is privileged to wear a hat in the House of Lords and what kind of a wig should be worn? What should be said when kissing the hand of a queen of England—more especially what was said to "Good Queen Anne?"

When Universal began making plans for the filming of Victor Hugo's novel, "The Man Who Laughs," the above and many similar questions arose to be answered and answered correctly. Director Paul Leni spared no pains in getting first-hand information from abroad as to the proper settings for the scenes in this picture. An envoy was sent to England who brought back sketches and pictures of the tapestries used in the Queen's music room, in the House of Lords Chamber as it was during the reign of Queen Anne, and other royal chambers and no expense was spared to obtain faithful reproductions of these historical scenes.

But the manners and customs of queens and lords is not something which Americans either know or study readily. So when the time arrived to start production it was discovered that no one could tell whether, for instance, the lady-in-waiting to the queen bowed once, twice or three times when she came within the royal presence or if perchance they shook hands. And did they back out of the room or go out head first?

The House of Lords also presented many mysteries. Even after the question of how the place looked had been settled by getting a wood cut and a replica of the famous "Painted Chamber" which was destroyed by fire in 1834, and the costuming had been pronounced "authentic," there were still many things "up in the air."

Just as Leni was beginning to fear a delay in order to study the manners and customs of the court of Queen Anne, Hilda Grenier was referred to him as a person who knew the things he needed for his picture.

Mrs. Grenier has spent the greater part of her life in royal presences. She was a close personal attendant for many years to the present Queen Mary of England; previous to that experience, she was with Princess Sofia of Germany. She had lived in Windsor Castle; she knew the traditions and history of Queen Anne.

In addition to her knowledge of present customs, Mrs. Grenier has been all her life a great student of the customs of royalty, especially of her mother country, England. Her credentials were from no less a personage than Queen Mary herself and they bore the guarantee of the British Consul.

Her addition to the working force of the Leni picture has more or less brought order in the court. Ladies-in-waiting learned the proper deportment. The queen has received the proper homage due from loyal subjects, according to the time of Queen Anne. In the House of Lords, "woolsacks" were provided for those fa-

(*Continued on page* 40)

"The Cohens and Kellys in Paris" Make Even a Duel a Laughing Matter

He who gets slapped in Paris ends up in a duel. George Sidney and Gino Carraeo ready for action.

Cohen gives a few last cheering words to Kelly before the guns are handed out in the grand manner.

Duels in France are very highhat affairs even if the red cross stretcher lurks on the side lines.

Cohen and Kelly don't look exactly happy as the Count's allies provide a wide range of weapons.

J. Farrel MacDonald, as Cohen, refuses to act as if he liked seeing his friend killed at sunrise.

SOUTHERN NEWSPAPER PRAISES "UNCLE TOM'S CABIN"

A SPECIAL correspondent wrote the following enthusiastic review of "Uncle Tom's Cabin" to the Baltimore Sun:

"The most beautiful thing about the bringing of 'Uncle Tom's Cabin' to the screen is that the Civil War isn't fought all over again; the bitter hatred of the Harriet Beecher Stowe book has been eliminated.

"What remains is a well-made, sometimes moving and generally interesting film. Skill has been put into its cinema construction—skill of the sort which should cause the censors of things movie through the Southern States to cease holding objection to anything dealing with slavery as an institution.

"For the film's makers, Universal, and the film's director, Harry Pollard, have exercised what we may best call discretion; they have emphasized the personal side of the film to a fine and thoroughly commendable exclusion of the sectional hatred, the race hatred and the political hatreds which brought on the Civil War and which have, to this day, been touchy subjects in some parts of the South.

Frightfulness Discarded

"Thus they have left us the story of 'Liza, her husband, Harris, the rascally Lawyer Marks (who looks like a toothless Coolidge), the altruistic Shelbys, poor old Uncle Tom, Topsy, Eva and the final happiness. All of this is so much better than if they had brought us a long, involved story of the underground railroad system of slave smuggling; a frightful picture of the carpet-bag rule and other things of a like nature.

"Picture people, above all others, know the value of humanity — so-called—in their films; they know that one lovable character able to arouse the sympathy of an audience is worth a dozen cold, frigid folk in high places. The formula holds good. The skin of Uncle Tom may be as black as the ace of spades, but Uncle Tom has a heart of gold—this is very carefully pressed upon us, and the audience having been made privy to the fact, is quite obliging in giving of its tears and sympathy.

Two Years in Production

"'Uncle Tom's Cabin' is the picture upon which Universal Pictures Corporation has been lavishing time and great sums of money for the past two years. Month after month passed before river conditions were right for Liza to cross the ice. By the shores of the useless Susquehanna the entire company waited a winter or so ago, waiting impatiently for the ice floes to start their grinding, crushing journey down to Havre de Grace and points South. The writer's recollection is that the flight across the ice wasn't made on the Susquehanna, but wherever it was secured a good job was done.

"We see the almost white Liza, bearing her baby Harry, leaping from one cake of ice to another, the bloodhounds of her pursuers hot on the trail, while on the far Ohio shore (the flight, you must recall, was from Ole Kaintuck' over to Ohio—from a slave State into a free State)—the helpful Quaker, Phineas Fletcher, waited to lend assistance.

Uncle Tom Is Sold

"Then there is the story of the Shelbys, kind slave owners who were forced by money troubles to sell Uncle Tom, most faithful of the slaves, down the river to the slave market at New Orleans.

"On the river boat, as it churned its way down the muddy Mississippi, Uncle Tom sat in his chains, cheered up by a sight of that angelic Miss Eva St. Clare, an only child, whose desire was law with her adoring father—she wants Uncle Tom and he is bought for her. Here the Topsy episodes follow; those episodes wherein the devilish Topsy steals from the puritanical Miss Feely, steals and is caught in the act.

"Everything happens but one—Topsy never once says that 'she just growed.'

Negro Actor Good

"The best performance in the film is given by a Negro actor, James T. Lowe. He is a tall, upstanding fellow, strong of face and gentle in his demeanor. Margarita Fischer is the 'Liza, a little too white in her make-up perhaps for the role, but skillful in certain of its emotional requirements. Arthur Edmund Carewe is the George Harris, her husband, and this splendid actor never quite as famous as he should be if fame went in ratio to good work.

Well-Made Film

"'Uncle Tom's Cabin' seems a sincere effort. It is, we think, a well-made film, and if its biggest moment, the escape over the ice, does come a bit early in the film, one can always be compensated for the fact that the second section is filled with some views of Mississippi river boats, those old stern-wheelers, quite as fine and interesting as anything you're likely to see in that line.

"You will never imagine, until you have seen this film follow the course of one of those flat-bottomed boats down the rived, just how interesting they can be. It seems here that they sneak up on the most unsuspecting shores, haul the gangplank, unload the passengers and freight and then quietly poke along down the river. The ease with which those boats navigated shallow water is quite amazing—almost as amazing as 'Liza's happy and lucky escape from those villains who pursued her."

Rare Tribute Paid To Conrad Veidt

AN unusual tribute to histronic ability, fit to go down in the archives of motion picture history, was paid to Conrad Veidt, Universal star, yesterday, when 250 extras burst into spontaneous applause after Veidt had completed an especially emotional scene.

This compliment was paid to Veidt on the set of "The Man Who Laughs" in which Veidt is co-starred with Mary Philbin under the direction of Paul Leni.

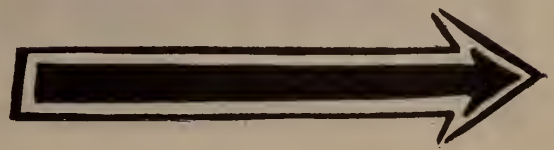
Very few of the extras misunderstood the scene despite the fact that Veidt spoke his lines in German.

VARIETY

- the exhibitor's bible -

has the right dope!

VARIETY tells



— — The Wh

"The Cat and the Canary"

P U

VARIETY

8

Garrick (F. & R.) (2,000; 60). "Cat and Canary" (U). A real boxoffice knockout. Without stage assistance it caused surprising rush.

Minneapolis, Nov. 22.

"Cat and Canary" held the ce er of the spotlight here last week. At the Garrick, minus stage presenta- tion or supporting units, aside fro the short screen subjects, this my tery thriller demonstrated hercule strength.

The greatest cast ever assembled, headed by LAURA LA PLANTE with Arthur Edmund Carewe. A PAUL LENI PRODUCTION. Based on John Willard's startling play. Presented by Carl Laemmle. Spooks! Thrills! Laughs!

Both Universal L

le Story!

Victor Hugo's immortal masterpiece. Universal's successor to "The Hunchback of Notre Dame." A Universal Film de France Triumph! Presented by Carl Laemmle.

Wednesday, November 23, 1927

S

Criterion (W. C.)—"Les Miserables" (U) (1,600; 25-75). Universal importation proved knockout on first week for this round the corner house. $13,100.

Lowe's State (3,218; 50)—"Les Miserables." In this French town immortal tale of Victor Hugo has always drawn, and this screen version topped all its predecessors at $15,100.

Victor Hugo's "Les Miserables"

ng Run Specials!

"A Hero for a Night" Rings the Bell With the Trade Paper Reviewers

LAST Tuesday, Universal held a special mid-day preview for the newspaper and trade paper representatives of Glenn Tryon's latest comedy film, "A Hero for a Night." The audience rocked with laughter and justified Carl Laemmle's predictions about his comedy find. This is Tryon's second starring vehicle, and is even funnier, so say the critics, than "Painting the Town," the first which won him a high place among screen humorists and a long term contract with Universal.

Chester J. Smith, in *Motion Picture News*, writes:

"Occasionally there comes along a comedy that gets away from the slapstick and knockabout stuff and advances some real humor in the way of situations, gags, hokum, or call it what you like. Such a one was Glenn Tryon's 'Painting the Town,' which brought him a long term contract with Universal. They said then it would be difficult to get Tryon material to match up with 'Painting the Town.'

"Well, they have dug up material in 'A Hero for a Night' for this newly-made star which matches his last vehicle, and, if anything, goes it one better. And Tryon more than lives up to all the nice things said about him following his last effort. He has the personality for this type of comedy, he is chock full of gags that add spice to the picture, and he undoubtedly has a keen sense of comedy values.

"In 'A Hero for a Night,' Tryon is much the same type as he was in 'Painting the Town.' He is a fresh guy, almost to repulsion, but he makes you like it. And in connection with his taxicab he has some inventions again, which are worked by the mere pressure of a button from his driver's seat. A button is pressed and there is revealed a compartment supplied with skates, obviously to prevent walking back home. In another compartment is a veritable make-up shelf.

"Tryon is ambitious to become a flyer and participate in the trans-Atlantic race, but he has no backing for the flight until the arrival at the watering resort of Samuel Sloan, wealthy manufacturer of shaving soap, and his beautiful daughter, accompanied by a male secretary and a nurse.

"The secretary and the nurse are plotting to ruin the elder Sloan in the stock market at the same time as Tryon is endeavoring to win the beautiful daughter, Patsy Ruth Miller. It becomes necessary for Sloan to arrive back in New York the next morning to prevent utter financial ruin. Miss Miller enlists the services of Tryon and his aeroplane and the trio set sail. When aloft, they are apprised by Tryon of the fact that he has never before been in the air and has gained his knowledge through a correspondence course, which has not yet included how to land.

"In the absence of a knowledge of navigation Tryon sets a course which carries him over Newfoundland, the Irish coast, into France, across the Balkans and into Russia, without any of the trio knowing just where they are. Eventually forced down in Russia, the title tells you they must be in the Bronx, as no one knows their language. The success of the flight saves the Sloan fortune.

"Incidentally the titles are about as snappy as have been seen in a comedy for some time and add much to the effectiveness of the picture. They presume at one time, because of the number of roads beneath them they "must be in Rhode Island." The combination of Miss Miller and Tryon is a happy one and the work of the entire cast, including the monkey, is exceptionally good.

"Drawing Power: Should go exceptionally well in any type of house. Exploitation Angles: The popularity of the star and Patsy Ruth Miller; the trans-Atlantic flight."

The *Motion Picture World* adds its favorable comment:

"Glenn Tryon, in his initial starring vehicle for Universal, takes this uproarious burlesque on aviation, hurls it aloft to high altitudes of hilarity, twists its propeller to an unbroken array of gags, flaps its wings into continued realms of mirth, and makes it hum with action throughout.

"Good old hokum of the most fundamental order gilds the scene and Tryon's unfailing smile and 'village hecker' mannerisms guide the plot. The crowd took to it and roared its approval.

"The story is pure farce, with overtones of sly, satirical digs at the epidemic of trans-Atlantic aviation which seems to have caught aspirants to world-wide fame in a demon clutch. Glenn sails along in an irrepressible momentum of gaiety and imperviousness to difficulties which is contagious, to say the least. To be sure, the material, from a story standpoint, is pure nonsense, but of that entertaining kind which gives patrons a good time in the theatre.

"No opportunities for playing on the susceptibilities of the dear old public have been overlooked, at one instance a large portrait of Lindbergh

(*Continued on page* 40)

This jolly Christmas one-sheet is available to exhibitors of the special holiday release of the Oswald Comedy, "Empty Socks."

Francis X. Bushman tries to convince Walter Pidgeon that he has committed the murder in "The Thirteenth Juror."

Much of the tense action in "The Thirteenth Juror" occurs in the courtroom trial scene.

Anna Q. Nilsson, Walter Pidgeon and Fred Kelsey give fine performances in Universal's courtroom photodrama.

"Thirteenth Juror" Proves Exciting At Colony Theatre World Premiere

"THE Thirteenth Juror," Universal's thrilling adaptation of the stage play by Henry Dodge, won the Broadway honors last week, according to the critics, when it opened at the Colony Theatre, New York City. The photoplay is equipped with a well-knit plot, a fine cast including the old favorite, Francis X. Bushman, and the ever popular Anna Q. Nilsson, and intelligent directing by Edward Laemmle, who sustains the suspense to a surprising denouement. The courtroom climax is the sort of tense stuff that will pack houses and keep them hushed with excitement.

If you think we are prejudiced in favor of our film child, just read what the hard-boiled critics have to say:

George Gerhard in the *Evening World:*

"With no surrounding fanfare, Dr. Hugo Riesenfeld puts on a feature picture at the Colony this week called 'The Thirteenth Juror,' which is one of the most creditable on Broadway. And, to make it all the more enjoyable, a movie fan may see it without being put to the necessity of wading through hours of extraneous entertainment.

"The picture is an out-and-out melodrama, the kind which your inveterate movie-goer loves to watch. And it has one of those unexpected climaxes. In it Francis X. Bushman, erstwhile strutting hero, portrays the role of a criminal lawyer fighting before the bar for the life of a friend, and he reveals a brand of histrionics heretofore unsuspected of him.

"Indeed, Mr. Bushman stands before the bar of justice pleading for his client for the greater part of the picture, and in this manner the story is unfolded. It is crammed with suspense, the kind which one finds usually in celebrated murder trials, but this one develops in a manner unlike any trials that have gone before.

"Edward Laemmle directed this feature, and in it he has displayed an unerring intelligence. Indeed, there were times when one feared that he would slough off into maudlin sentimentality, but he always managed to keep his material in hand and bring his tale to a stirring denouement. What that donouement was we would rather not divulge, because it would mar your enjoyment of it when you see it for yourself.

"Anna Q. Nilsson portrays the feminine lead and displays an unaccustomed repression for this sort of character. At all times she was convincing, and her husband, portrayed by Walter Pidgeon, was just as good as she is. George Seigmann plays the part of the politician, which is the villain role, and as usual he was excellent. Martha Mattox, too, as the lawyer's housekeeper, kept up the good work.

Probably the feature of this picture, though, is the work of Bushman, who seems to have come back with a bang."

Harriette Underhill in the *Herald Tribune:*

"As we recall, the program notes in motion picture theatres regarding the merits of the feature pictures seldom have been convincing. So, when we read from the program at the Colony Theatre, 'The Thirteenth Juror is a thrilling melodrama with a courtroom trial for a grand climax,' we didn't believe a word of it. It is like mother's telling of the beauty and brains of her offspring. However, it took only a few moments to convince us that the author of the paragraph was a truthful man and, just as promised, the courtroom trial was a grand climax.

"Francis X. Bushman is a much better actor than he was fifteen years ago, while his manly beauty has diminished not a whit. It is he who gives such a gorgeous performance as Henry Desmond, a successful criminal lawyer, who plays upon the heartstrings of the jurors and never loses a case. At the end Desmond voluntarily exclaims, 'I am being punished for the many times I have released dangerous criminals on society. I have never lost a case; and now, with my first innocent man to defend, I am a failure.'

"Then follows a denouement which probably will be a surprise to all who see the picture, and we intend to let it remain one. But don't miss it!

"Anna Q. Nilsson is the leading lady. * * * We liked Walter Pidgeon very much as Richard and all the

(*Continued on page* 40)

"Uncle Tom's Cabin" Successful Premiere In Shubert's Lafayette Theatre, Detroit

"UNCLE TOM'S CABIN," Universal's two-million dollar production of the famous ante-bellum story and play, had its first premiere out of New York City last Sunday night when it was presented in Shubert's Lafayette Theatre, Detroit, before a brilliant audience. This is the first road-show opening of the picture, which is expected to enjoy a long run in Detroit. The picture is in its fourth week at the Central Theatre, New York City, with steadily mounting box-office results.

The Detroit opening was on the same colorful scale as the world premiere of the picture at the Central. The house was crowded with prominent State and City officials, exhibitors nd other leading citizens of Detroit. This representtive audience was so moved by the beauty and the excitement of the screen drama that it laughed, cried and applauded spontaneously throughout the story, according to the reviewers.

Three executives from the Universal home office in New York journeyed to Detroit for the opening. They were Paul Gulick, director of publicity; Sydney Singerman, manager of the program department, and Wayne Pierson, in charge of "Uncle Tom's Cabin" roadshows. They report an exceptionally successful send-off for "Uncle Tom" in that city and an enthusiastic attitude on the part of exhibitors who saw it.

An idea of the reception accorded to the picture by the motion picture critics may be had from the following excerpts:

Harold Heffernan in the *Detroit News:*

"There was considerable cheering last evening at the Shubert Lafayette Theatre, where Universal's expensive edition of Uncle Tom opened its local engagement. * * * The opening crowd became pretty much worked up over the situation showing Eliza making her escape over the ice, and with good reason. It registers as one of the most effective thrill stunts in the movie catalog. Some of the cheering spectators had seen Eliza give Mr. Haley the slip before, but never in such spectacular or satisfactory fashion.

"Universal's 'Uncle Tom's Cabin' is downright, frank melodrama, a tear-wringer if there ever was one, but beautifully produced. For sentimental reasons alone this current Uncle Tom should live as long as the play."

Charles J. Richardson in the *Detroit Evening Times:*

"This picture is a hum-dinger for action throughout its numerous reels. Liza's escape across the ice and rescue at the brink of a falls is a gem for thrills. Simon Legree's brutality provides a climatic punch which sends shivers through the collective bones of the spectators. Sunday's first night audience laughed, cried and applauded spontaneously all through the story. Their reception indicated that the picture will have a long and prosperous run.

Virginia Grey and Mona Ray as the Little Eva and Topsy of "Uncle Tom's Cabin" are making a series of personal appearances that add much merriment to Universal's classic.

Ella H. McCormick in the *Detroit Free Press:*

"The screen version leaves all of the old-time 'stupendous, mammoth, gigantic'—this has ever been the accepted way of advertising an 'Uncle Tom's Cabin' show—production quite in the discard. Nothing that the most loyal Uncle Tom theatre-goer has ever seen will again be able to stand up under its superlative adjectives. The ultimate in reality has been attained by Harry Pollard, the director, in the filming of the story. It was an ambitious undertaking, carefully, prodigally and sincerely carried to accomplishment.

"The picture is undoubtedly one of the very finest cinema achievements to date. To everyone who had a part in its making it should bring increased fame, for it gives new life to a classic story and reveals a period in the history of America with which every American should be familiar."

Laura La Plante Scores in "Silk Stockings"

PEGGY PATTON in the *Wisconsin News* heads the following review with the caption, "That La Plante Girl Again Week's Best":

"If there ever is a time when a woman envies a man the privilege of a few inelegant and forcible cuss words, is when she discovers a run in a pair of new stockings.

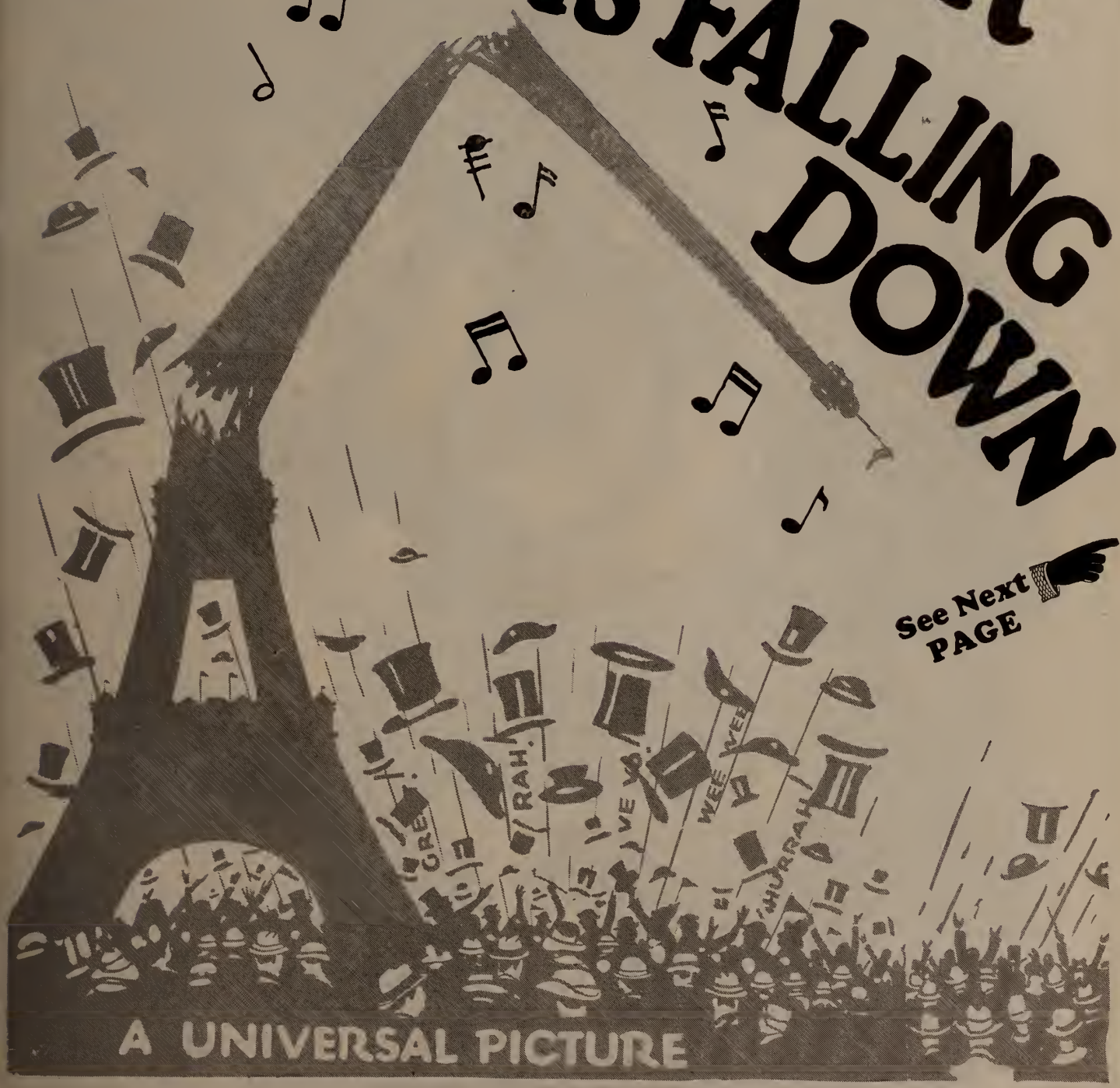
"Consequently the modern wife should be able to understand in a day when bare legs are permissible why a woman would be led to remove the traitorous members under the table. But why she should put them in your husband's pocket and have him display them on the night of your wedding anniversary—well that is a different thing.

"But that is just exactly what happened in 'Silk Stockings,' the picture now showing at the Alhambra. Laura La Plante, as the pretty little wife, really loved her husband, but she was 'gunning' for a divorce just the same. The stockings episode was the final blow to a lot of imaginary troubles and she got what she wanted.

"A few weeks alone and she discovered that the lost mate was the most desirable thing in her life and she deliberately compromises herself with him to nullify the interlocutory decree.

"Johnny Harron is the likable and misunderstood young husband and Otis Harlan the peacemaker. The engaging little Laura does some splendid comedy pantomime.

EIFFEL TOWER IS FALLING DOWN



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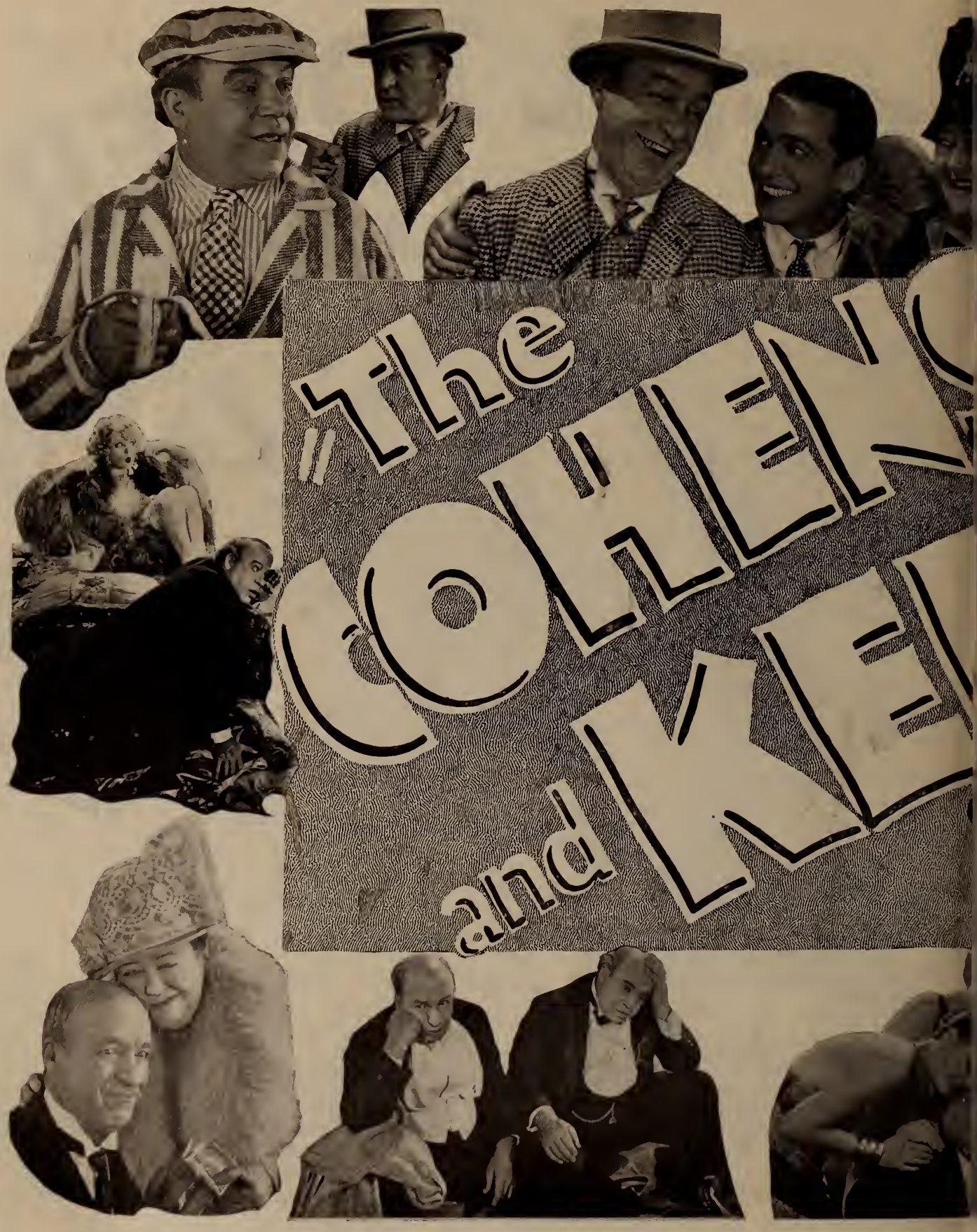

The
COHEN
and KE

LYS in
PARIS

Whoops!

What Paris is doing to Cohen and Kelly!

IN the original "The Cohens and Kellys," they set the nation on its ear with merriment. They shoved box-office records way up out of sight. They set a new vogue for Irish-Jewish comedy which hundreds have been trying to duplicate. And now they're back again in another that even tops their Big One. More class. More laughs. More money for you. And that means plenty!

Presented by CARL LAEMMLE

starring

GEORGE SIDNEY and
J. FARREL MacDONALD
with VERA GORDON and Kate Price

Adaptation and continuity by Al Cohn. Story supervision by Joseph Poland.

A WILLIAM BEAUDINE Production

Made by UNIVERSAL
Producers of "Uncle Tom's Cabin"

A Universal Movie Star Guessing Contest, staged by Mgr. Benesch of the Avon Theatre, Chicago, brought out such a mob on the night of the awards that the police had to be called out to prevent accidental breaking of windows.

Universal Star Guessing Contest Draws Big Crowds

ONE way to pack a theatre so full that the police have to come to the rescue is to stage a Universal Movie Star Guessing Contest. At least, so Manager Benesch of the Avon Theatre, Chicago, discovered when he contributed his share to a carnival sponsored by the merchants of Fullerton Avenue.

A vacant store window next to the theatre was used for the display. Photographs of Universal stars, cut out, were pasted on the window. Cue notes to help along the public were attached under each picture. Crepe paper steamers trailed from the photographs to a one-sheet frame which gave the details of the contest. Crepe paper was also used for the background. With the exception of the one-sheet space the whole window was covered with green paint.

6,000 entry blanks were distributed among the people. These blanks read as follows:

"What do you know? Universal movie star guessing contest under direction Avon Theatre. Write name of stars opposite numbers. Answers will not be received later than Saturday evening (*Date*). You must be in Theatre Monday evening to to win prize. Prizes to be awarded: 1 set Universal star photos. 1 season pass. 1 pass good for 6 months. 50 passes good any week day.

Your name here .....
Address ....."

Mr. Benesch estimated that close to 10,000 people stopped to look at the window, and on the night of the prize awards his theatre was packed and police were called to keep the crowds from breaking the window glass.

Veidt to Star In "The Devil"

THE purchase of a story for a forthcoming super-production starring Conrad Veidt, has been announced by Carl Laemmle, president of Universal Pictures Corporation.

It is "The Devil," a famous German novel by Alfred Neumann. This tells of the court of Louis XI. The principal roles are those of Louis and of a weird valet attached to the court who has mystic powers of mental perception.

It has not been decided which of these two roles Veidt will portray and the choice will probably be left to Veidt to make as soon as he completes his role in Universal's super-production of Victor Hugo's "The Man Who Laughs," which Paul Leni is directing and in which Veidt co-stars with Mary Philbin.

This good-looking announcement of the Universal Movie Star Guessing Contest appeared in the window of an empty store near the Avon Theatre, Chicago, seen at left of picture above.

Miss Viking Rides Despite Accidents

MISS VONCEIL VIKING, the young woman who is riding on horseback from New York to Los Angeles in the interest of Universal Western pictures, still keeps the road despite an unusual series of mishaps to herself and to her mount. She is now nearing Atlanta, having journeyed from Columbia, S. C., via Batesburg, S. C., and Augusta, Ga.

She already has travelled 800 miles and has been in eight states and the District of Columbia. Her route, so far, has been from New York, through New Jersey, Pennsylvania, Maryland, Washington, D. C., Virginia, North Carolina, South Carolina and Georgia. She has yet to pass through Alabama, Mississippi, Louisiana, Texas, New Mexico, Arizona and California. At each stop she preaches the gospel of Western pictures and Ted Wells. If she arrives safely in Los Angeles, she is to be leading woman for Wells in his forthcoming westerns.

Universal Pictures Directors

Biggest Cigarette Advertising Campaign

LUCKY Strike Cigarettes have appropriated the biggest budget for national advertising yet expended in any cigarette campaign. They have chosen three of Universal's most famous directors to give this stupendous campaign punch and popularity. A tie-up of such magnitude between cigarettes of Luckies' reputation and Universal Pictures will benefit exhibitors from coast to coast.

Paul Leni, the German wizard, who has been making such a wide spread reputation as a master of light and shade and mysterious implications, is one of the Universal directors whose picture appears in the Lucky Strike ads. His filming of "The Cat and the Canary" has received enthusiastic comments not only from reviewers in the motion picture industry but also from art and theatrical critics.

The advertisement in which Paul Leni proclaims that Lucky Strikes never cause him the least sign of throat irritation, despite the constant strain his voice was subjected to during the direction of "The Cat and the Canary," appeared in the New York World on the morning of November 18th. This ad covered 600 lines of space. Such lineage is significant enough in a New York newspaper, but at the same time, this ad appeared in 125 of the leading metropolitan newspapers throughout the United States. That means national distribution for Lucky Strikes and Universal.

William Seiter, whose direction of the Reginald Denny comedy, "Out All Night" is now film history among all wise exhibitors, also has nothing but praise for Lucky Strike cigarettes. The advertisement in which Mr. Seiter affirms that Luckies are his favorite cigarettes and never harm his throat appeared in the New York Sun of November 7th. This, too, had national distribution through a hundred and twenty-five newspapers from coast to coast on the same date. The lineage on this was also six hundred.

William Seiter was a famous enough personage in his own name before he married Laura La Plante this year, but that has added to his fan popularity among Laura's host of admirers. Mr. Seiter has recently finished the direction of a new starring vehicle for his wife, "Thanks for the Buggy Ride."

The third Lucky Strike-Universal

The Paul Leni ad appeared in the New York World on November 18th, and the William Seiter ad in the Sun on November 7th. Lucky Strike used these ads on the same dates in 125 leading metropolitan newspapers throughout the country.

Featured in Lucky Strike Ads

Ever Launched

director advertisement features Harry Pollard, whose name at the present time is as famous as any director in the industry. It was Harry Pollard who directed Universal's super production, "Uncle Tom's Cabin." This stupendous undertaking was over two years in the making and embraced many difficulties. Already the scene in which Eliza crosses the ice, pursued by blood hounds, has brought Pollard's name into remarkable prominence. That scene alone would have made "Uncle Tom's Cabin" an outstanding production. The Mississippi River scenes and the southern plantations, however, were so authentic and so colorful that they have attracted the attention of a critical public and trade. This picture contains many mob scenes which naturally involved hours of shouting directions to a vast number of people spread over a considerable amount of ground. Despite this intense and extended strain on his voice, Pollard found that Luckies could be wielded in one hand and the megaphone in the other without disastrous results.

The advertisement in which he recommends Luckies appeared in the New York Journal of November 19th. Its release synchronized with the premiere of "Uncle Tom's Cabin" and consequently enjoyed the current prominence of the Universal classic.

This advertisement was larger than the ones in which William Seiter and Paul Leni appeared. It contained 800 lines of advertising space. This multiplied by the 125 newspapers on which the ad appeared simultaneously means an aggregate of 200,000 lines of space. No mean accomplishment by way of national distribution!

Universal has been linked in some far-reaching national tieups of late, and this one smashes the record for cigarette newspaper advertising.

This Lucky Strike ad featuring Harry Pollard's opinion of the famous cigarette covered 800 lines and appeared in 125 newspapers from coast to coast.

"Harry Pollard says Luckies have a delicious flavor and I agree"

Said Lew Cody to Bert Roach while they were resting between the taking of scenes while "on location."

MADE OF THE CREAM OF THE TOBACCO CROP

You, too, will find that LUCKY STRIKES give the greatest pleasure—Mild and Mellow, the finest cigarettes you ever smoked. Made of the choicest tobaccos, properly aged and blended with great skill, and there is an extra process—"IT'S TOASTED"—no harshness, not a bit of bite.

Harry Pollard,
Director of Feature Photoplays,
writes:

"The completion of my latest feature 'Uncle Tom's Cabin' for Universal Pictures Corporation, has once more proven to me that Lucky Strikes are the ideal cigarettes for those of us whose voices are under continuous and intense strain. In making this picture, I was, for many hours at a time, shouting directions to a host of players. At the same time I smoked many Lucky Strikes. I never felt the slightest throat irritation, and the delicious flavor of these cigarettes was a welcome relaxation in my work."

Harry Pollard

"It's toasted"

No Throat Irritation—No Cough.

You get the BIG Tie-up!

THE records prove it. But Universal doesn't shout about every big tie-up it effects. Too busy making them. Take this Kellog tie-up, for example. The Kellog people have spent $600,000.00 putting the names of Denny and LaPlante before the eyes of America. Car cards. Twenty-four sheets. Window displays. Newspaper ads. Everything. And Universal was the first to get Big Stars over in this nation-wide tie-up involving the principal cities of every state—besides Canada. We're telling you that now—after it's been put over. But don't let them kid you about who was first!

24-sheet from LAPLANTE "PEP" Campaign

$300,000.00 DENNY Campaign

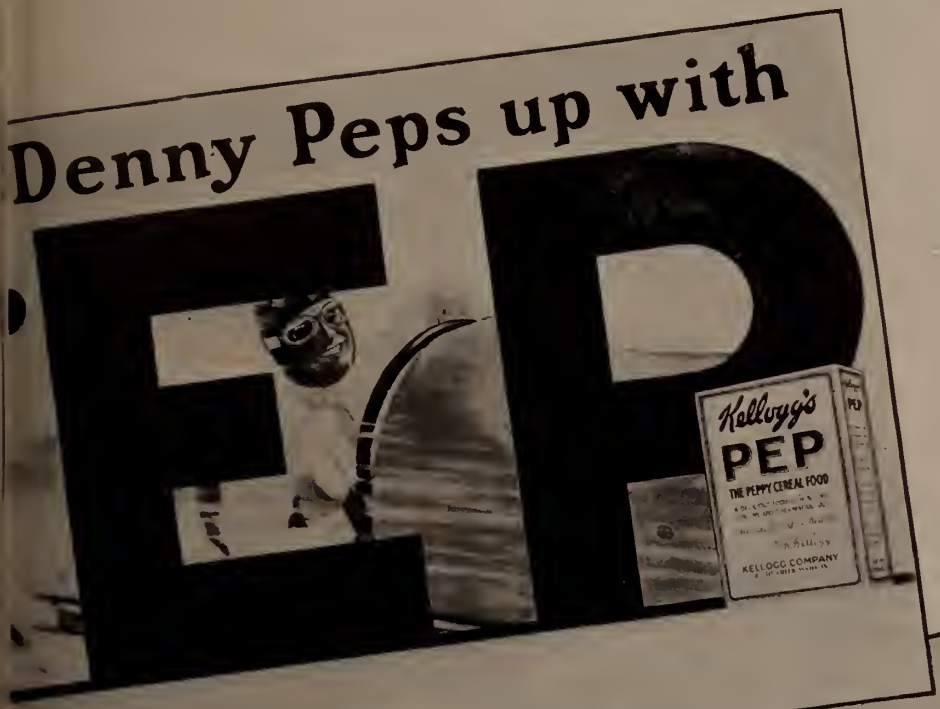
$300,000.00 LAPLANTE Campaign

This is what was done for EACH of these stars:

3,464 24-sheets in 197 big cities. Window displays by 25,000 leading grocers. 5,785 inches of newspaper space —equivalent of 50 full-page advertisements—in the biggest papers of 179 cities in the United States and Canada. Street car advertising in leading cities. Direct mail campaign to 25,000 grocers. Those are the FACTS!

Watch for another smashing nation-wide tie-up coming soon to help you clean up!

from Universal FIRST!



24-sheet from
DENNY
"PEP"
Campaign

New Oshkosh Theatre Opens 100% Universal In Honor of Laemmle

THE new Fischer-Paramount Theatre, a 1400 seat atmospheric theatre of the most modern type, threw open its doors several days ago in Oshkosh, Wis., and, as a tribute to Carl Laemmle, whose home town is Oshkosh, presented a 100% Universal program of pictures.

The feature picture was Reginald Denny's latest special, "On Your Toes," to be released sometime in December. The Oshkosh showing was the first regular public showing of this feature in any theatre and thus was a world premiere of the forthcoming Denny production.

Other pictures on the program were "The Newlyweds' Christmas Party," a holiday special featuring Snookums, the Stern Brothers baby star; "The Banker's Daughter," an Oswald the Lucky Rabbit cartoon comedy, and the International Newsreel.

The Fischer-Paramount is of the Spanish atmospheric type. It is a moving picture and vaudeville house, moving pictures to be shown during the week with vaudeville added over the week-end. It has a $50,000 organ and a twelve man orchestra. Charles Keller and Son of Milwaukee designed it. Frank W. Fischer, managing director of the Fischer-Paramount theatres, and builder of that circuit, conceived the theatre and promoted it. A ten-story hotel is being constructed in connection with the theatre project.

Harriett Mathews To Play "Julie" In "Joneses" Series

HARRIETT MATHEWS, pretty Hollywood ingenue, has been engaged by the Stern Brothers to play the role of Julie McGinis in the "Keeping Up With the Joneses" comedy series being adapted from Pop Momand's famous cartoon strip.

Last season she was one of the principals in the second "Collegians" series of college life and adventure.

"Keeping Up With the Joneses" is being directed by Gus Meins. Harry Long takes the role of Aloysius P. McGinis and Stella Adams that of his wife, Clarice. The Stern Brothers have tried out various young women as Julie and believe that in Miss Mathews they have found an actress who will lend great appeal to the comedy series.

Denny Writes Another Comedy for Himself

REGINALD DENNY has completed a second story for himself titled "Passing the Buck." It has been purchased by Universal and will be placed in production shortly. The adaptation and continuity are now being prepared by Faith Thomas. The theme of the story is the freedom of the modern American girl in contrast with the conventionalities surrounding the Europeans.

"That's My Daddy," a picture soon to be released, was written by Denny and directed by Fred Newmeyer. It is regarded as one of his most successful pictures for the current season. Barbara Kent plays the leading role and Jane LaVerne, a child actress of remarkable talent, has an important part.

[WIRE]

Carl Laemmle President Universal Pictures Corp. 730 Fifth Avenue, New York.

"On Your Toes" booked sight unseen on strength of advance claims. More than came up to my fondest expectations at opening of our new Oshkosh Theatre today. Capacity house cheered and applauded and you can shout from house tops that "On Your Toes" is Denny at his very best. Balance of opening program consisting of Snookums Oswald and International News proved ideal entertainment well suited for most discriminating theatre goers and contributed materially to most successful opening congratulations.

S. W. MILLER, General Manager, Fisher's Paramount Theatres, Inc.

Sloman Starts Work On "We Americans"

EDWARD SLOMAN has commenced work on "We Americans," an adaptation by Al Cohn of the play by Max Siegel which ran at the Eltinge Theatre here last season. George Lewis will play the principal role. Daisy Belmore, daughter of Lionel Belmore, who has played in several stage productions here, will make her debut in motion pictures in this production. Eddie Phillips will also play an important role. The picture will be supervised by Carl Laemmle, Jr.

Edward Sloman visited New York in the summer to take scenes of Quarantine, Ellis Island, the Ghetto and of the types that frequent Orchard and Delancey Streets. He returned well supplied with photographs showing living conditions of immigrants, and made a study of the night schools where they are taught English and the principals of Government preparatory to the examination for American citizenship.

"U" Adv. Director Gets "Hole in One"

ASIDE from being a bear in matters of advertising, publicity and exploitation, Nat Rothstein, director of advertising and exploitation for Universal Pictures Corporation has joined the company of the select in the golfing world by making a hole-in-one at the Fresh Meadow Country Club on Long Island on Saturday, Nov. 26th.

Somehow Nat missed out in getting tickets to the Army-Navy Football game and was pretty sore about it so he decided to go out and break a ninety.

He succeeded in getting an 88 for the day and to make the day complete added a "hole-in-one."

When you talk golf to Nat from now on, speak with bated breath, and, as Nat adds—get yourself a reputation.

Eddie Phillips and Jackie Coombs in 'Honeymoon Flats'

EDDIE PHILLIPS, well known for his villainous characterization in Universal's "Collegians," has been cast in an entirely new role in "Honeymoon Flats," in which he is to portray the role of a youthful father, it was announced by Carl Laemmle, president of Universal Pictures Corporation.

Jackie Coombs, one of the most versatile "baby" actors on the screen, was signed for the child role in the Earl Derr Biggers' story, it was also announced.

Millard Webb is directing the production which embraces a cast of well-known players including George Lewis, Dorothy Gulliver, Jane Winton, Bryant Washburn, Phillips Smalley, Ward Crane and Kathleen Williams.

"Home James" Next For Laura La Plante

"HOME JAMES" is the title of Laura La Plante's next production to be made under the direction of William Beaudine. Laura has just completed "Finders Keepers," adapted from the story by Mary Roberts Rinehart and directed by Wesley Ruggles with Johnny Harron, Arthur Rankin, Edmund Breese, Eddie Phillips and Joe Mack in important roles.

Lewis Stone to Star In "Freedom of Press"

LEWIS STONE has been selected for the leading role in "The Freedom of the Press" which George Melford will direct for Universal. Marceline Day will play an important role. Donald Keith and Robert Emmett O'Connor are also members of the cast. Other players will be selected in a few days. The picture is now in production.

"The Freedom of the Press" is an original story by Peter B. Kyne. It is described as a tribute to the independent attitude of editors throughout the country and is based upon a theme of great topical interest. The press associations and daily papers have expressed their willingness to co-operate in the production of this picture.

Universal Leads Off In New Movie Book

"BREAKING into the Movies," a new book just on the stands, edited by Charles Reed Jones, leads off with Universal in a chapter by Laura La Plante on "Breaking in as an Extra." The Laemmle organization also is represented in the book by a chapter written by Reginald Denny on "Taking the Breaks" and by a chapter on "Children in Pictures" by L. D. McKeen, father of Snookums, the Stern Brothers baby star of "The Newlyweds and Their Baby" series.

"Breaking Into the Movies" is a symposium of expert information on the motion picture industry by recognized actors, actresses, directors, cameramen, technicians, scenarists, executives and others, and is said to be the most complete compendium of screen information now on the market in handy form. It is a book of 215 pages, bound in regulation cloth binding, with an attractive cover. It was published by the Unicord Press.

W. Russell Goes To "U" City

WARD RUSSELL, author of "The Worm Turns," a popular novel of college life recently purchased by the Universal Pictures Corporation, has left for Universal City to confer with Fred Newmeyer on the production of the story.

Profoundly Moved By "Les Miserables"

"LES MISERABLES" is the sort of picture that elicits spontaneous letters of appreciation from patrons of theatres all over the country. The following letter was sent to Frank L. Browne, manager of the Criterion Theatre in Los Angeles, California:

"I cannot let this day go by without telling you how much we enjoyed the showing of Victor Hugo's 'Les Miserables' last night.

"I have rarely had an experience which moved me more. That is partly due to the fact that the book, 'Les Miserables,' was the book which I read oftenest in my youth and with which I have the deepest and profoundest associations, and partly due to the complete sincerity and artistic skill with which the parts were taken. I have never seen a better actress than the child Cosette. I wish I could hope that multitudes of people could have the privilege of seeing your great picture and I shall be glad to have you quote me to that effect."

—Ernest C. Moore,
Los Angeles, Calif.

Laura La Plante, the star in Universal's "Finders Keepers" has inspired the song by the same name which is published by Villa Moret, San Francisco.

Wyler and Bessie Love Return to "U" City

WILLY WYLER, director, and Bessie Love, co-star of the Universal picture "Has Anybody Here Seen Kelly?" arrived at Universal City following two weeks in New York making exterior scenes of prominent places and the police force. Here they were joined by Tom Moore, who will play the elusive role of Kelly, and commenced at once upon interiors.

The Cozine brothers, Arthur and Ray, have completed additional general scenes of the Police department and New York City and have despatched the film to the Coast.

"Has Anybody Here Seen Kelly?" is an adaptation of a story by Leigh Jacobson. Kelly is a doughboy who joined the New York Police force following the war.

Paul Leni's Genius Praised in Toledo

ONCE again the directorial genius of Paul Leni receives comment of the sort that few megaphone experts in this or any other country can claim. This time the *Toledo News Bee* voices its approval as follows:

"Chiefly responsible for the sensational success scored by Universal's silversheet version of the famous mystery thriller, 'The Cat and the Canary,' coming to the Vito-Temple screen Saturday, is the directorial genius of Paul Leni. A European megaphone wielder of great renown abroad, Leni makes his bow as an American producer with this picture.

"Leni first entered the directorial limelight with his production of 'The Three Wax Works,' which he made for UFA. When exhibited in the United States this picture provoked excited comment on every hand. The praise that has been heaped upon his first American production marks him as a highly valuable acquisition.

"The melodramatic values of John Willard's spookey play have been heightened through Leni's use of Continental technique in the employment of novel camera angles and manipulation of light and shadow.

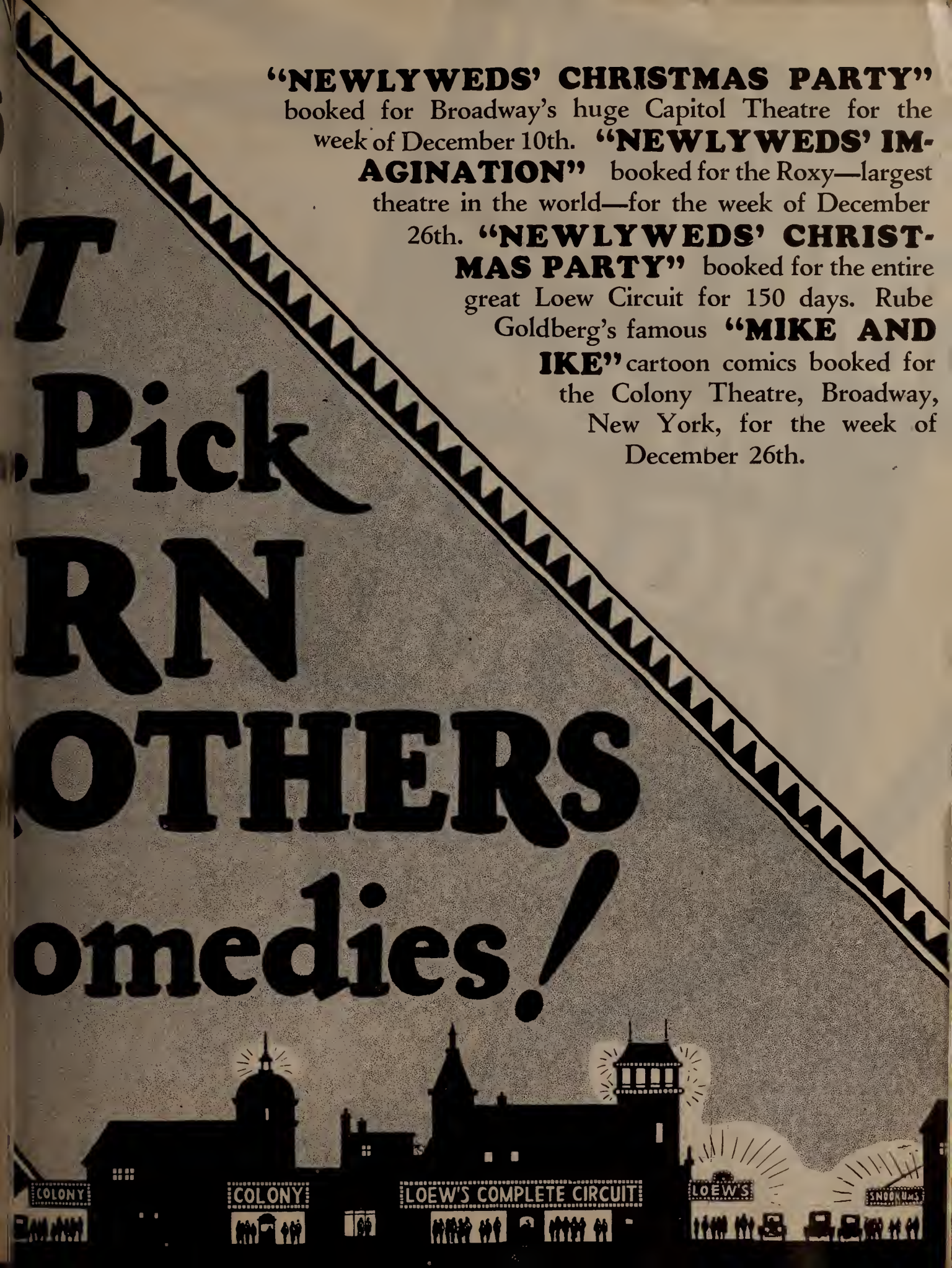
"Laura La Plante is starred in the film, her support including such veteran players as Flora Finch, Tully Marshall, George Siegmann, Gertrude Astor, Forrest Stanley, Arthur Edmund Carew and Martha Mattox."

The World's BIGGES Theatres STE BR C

Snookums, the box-office baby, in George McManus' famous cartoon strip, "The Newlyweds and Their Baby." 12 Universal Junior Jewels, 2 reels each, produced by Stern Brothers. ("NEWLYWEDS' CHRISTMAS PARTY" and "NEWLYWEDS' IMAGINATION" are included in these 12.) Stern Brothers' Comedies —all made from cartoon strips known and loved by millions—include: 13 "MIKE AND IKE" Comedies, from Rube Goldberg's cartoons; 13 "KEEPING UP WITH THE JONESES," written by "Pop" Momands; 13 "LET GEORGE DO IT," another McManus creation; 13 "BUSTER BROWNS," the well-known cartoon gang started by R. F. Outcault.

"NEWLYWEDS' CHRISTMAS PARTY" booked for Broadway's huge Capitol Theatre for the week of December 10th. **"NEWLYWEDS' IMAGINATION"** booked for the Roxy—largest theatre in the world—for the week of December 26th. **"NEWLYWEDS' CHRISTMAS PARTY"** booked for the entire great Loew Circuit for 150 days. Rube Goldberg's famous **"MIKE AND IKE"** cartoon comics booked for the Colony Theatre, Broadway, New York, for the week of December 26th.

T Pick RN OTHERS omedies!



They're all BIG HITS on the BIG GUN GROUP

Colony—"Back to God's Country" (U) (1,980; 50-75). James Oliver Curwood name may have been a draw; $19,000 exceptional and accomplished without any fanfare of trumpets; house went jazz this week.

New York, N. Y.

Columbia (U) (850; 35-50)—"The Thirteenth Juror" (U). World premiere showing of picture brought average trade; $6,000.

Seattle, Wash.

Imperial (1,900; 35-85) "The Chinese Parrot" (U.). Good picture

Montreal, Can.

Uptown (F. P. Canada) (2,965; 30-60—"Out All Night" (U). Jack Arthur built 50-man minstrel show around this one; proved real draw. Under $10,000, but well above average.

Toronto, Can.

Pantages ("Eastern F. P.) (3,450; 30-60)—"Cheating Cheaters." Crook play, drew well partly because of Betty Compson. Stage show better than average. $9,800. Good

Toronto, Can.

Alhambra showing . Alias the Deacon," did well

Milwaukee, Wis.

Pantages came to life with $1,110 jump for "Cheating Cheater sliding up to $9,800 on the cro play that got good word of mou advertising.

Toronto, Ca

Read Variety's Reports

From coast to coast comes the same story. They're all good. These Big Guns are aimed at your box-office—loaded with gold. Here's a *Broadside of Hits*—book 'em!

Renee Adoree Starred; Did $6,500; Good

Washington, D. C.

Rialto (U)—"Allas the Deacon" (U) (1,978; 35-50). All right. Holding to just under previous week getting $7,000. Good for this house.

Washington, D. C.

Alhambra (U)—"The Lone Eagle" (U) (3,000; 25-50-75). Prints were rushed here to show simultaneously with the visit of Lindbergh. A band was heavily exploited, and resulted in good draw. First time in many weeks Alhambra gross reported to have reached $17,900.

Milwaukee, Wis.

Rialto (U)—"Back to God's Country" (U) (1,978; 35-50). First film to star Renee Adoree here. Combination of Curwood's story and player may have boosted takings About $6,500.

Washington, D. C.

America (U) ... (1,500; 20-30-40). ... Stockings" (U). Close to ...,000. This house is coming out of ...ng slump under good manage- ...ent.

Denver, Colo.

...umbia (U) (750; 35-50)—"Out ... Night" (U). Denny comedy ...ght neat profit to Laemmle ...se $7,000.

Portland, Ore.

Warfield—"A Man's Past" (U) (2,660; 35-50-65-90). Conrad Veidt featured, not well enough known to average picture fan to occasion much interest. Despite handicaps grossed close to $21,000.

San Francisco, Cal.

Universal's Big Gun Group —A Broadside of Hits

The CHINESE PARROT ★

EARL DERR BIGGERS' popular Saturday Eveoing Post story. With Marian Nixoo, Hobart Bosworth, Anna May Wong and other stars. A PAUL LENI PRODUCTION.

WE AMERICANS ★

The sensational Broadway hit by Milton Gropper sod Max Siegel. With an all-star cast. Supervised by Carl Laemmle Jr. AN EDWARD SLOMAN PRODUCTION.

The FOURFLUSHER

George Lewis and Marian Nixon in Caesar Dunn's great Broadway play with Hayden Stevenson, Eddie Phillips, Churchill Ross sod Burr McIntosh. A WESLEY RUGGLES PRODUCTION.

A HERO FOR A NIGHT

A gorgeous comedy of the air. Starring GLENN TRYON and Patsy Ruth Miller with Burr McIntosh and Lloyd Whitlock. Story by Harry O. Hoyt. A WILLIAM JAMES CRAFT PRODUCTION.

The SHIELD of HONOR

Story by Emilie Johnson. Directed by Emory Johnsoo. With Neil Hamilton, Ralph Lewis, Dorothy Gulliver and Nigel Barrie. AN EMORY JOHNSON PRODUCTION.

THE LONE EAGLE

The amazing epic of America's air forces. With Raymond Keane, Barbara Kent and Jack Pennick. Story by Lieut. Howard Blanchard. AN EMORY JOHNSON PRODUCTION.

THE COUNT OF TEN

From the magazine story by Gerald Beaumont. Starring CHARLES RAY with James Gleason, Jobyna Ralston and Arthur Lake. A JAMES FLOOD PRODUCTION.

ALIAS THE DEACON ★

The stage hit of the year by John B. Hymer and Leroy Clemens. Starring JEAN HERSHOLT, with June Marlowe, Ralph Graves, Myrtle Stedman, Tom Kennedy. AN EDWARD SLOMAN PRODUCTION.

BACK TO GOD'S COUNTRY ★

RENEE ADOREE starring in James Oliver Curwood's tremendous story. With Walter Long, Robert Fraser, Mitchell Lewis, etc. AN IRVIN WILLAT PRODUCTION.

CHEATING CHEATERS

MAX MARCIN'S Broadway stage hit. With Kenneth Harlan, Betty Compson and Lucien Littlefield. AN EDWARD LAEMMLE PRODUCTION.

THANKS for the BUGGY RIDE

Starring LAURA LA PLANTE with Glenn Tryoo and Lee Moran. Story by Byron Morgao. Screen play by Beatrice Van. A WILLIAM A. SEITER PRODUCTION.

HOT HEELS

The picture's twice as speedy as the title. Starring GLENN TRYON. A WILLIAM JAMES CRAFT PRODUCTION.

13 WASHINGTON SQ.

Leroy Scott's famous novel and successful stage play starring JEAN HERSHOLT with Alice Joyce. With an all-star cast. A MELVILLE BROWN PRODUCTION.

SILK STOCKINGS

Starring LAURA LA PLANTE with Otis Harlao. From Cyril Harcourt's delightful stage hit. A WESLEY RUGGLES PRODUCTION.

WILD BEAUTY

Starring REX, King of Wild Horses. From Sylvia Seid's well-known story. A HENRY MACRAE PRODUCTION.

SURRENDER! ★

Based on "Lea Lyon" the immortal European stage play by A. Brode. Starring MARY PHILBIN sod IVAN MOSJUKINE. AN EDWARD SLOMAN PRODUCTION.

The SMALL BACHELOR

Written by P. G. Wodehouse, ace of humorists. An all-star cast including Andre Beranger, Barbara Kent and Lucien Littlefield. A WILLIAM A. SEITER PRODUCTION.

MIDNIGHT ROSE

Starring Lya de Putti and Kenneth Harlan. A production by JAMES YOUNG who made "Ponjola." "The Devil" and other winners. Story by J. Grubb Alexander.

The THIRTEENTH JUROR

Henry Irving Dodge's Broadway play starring Pranels X. Bushman, sod Anna Q. Nilsson, with George Siegmann and Martha Mattox in an EDWARD LAEMMLE PRODUCTION.

The GRIP OF THE YUKON

Wm. McLeod Raine's best-seller novel. With Neil Hamilton, Pranels X. Bushmao, June Marlowe, Otis Harlan, etc. AN ERNST LAEMMLE PRODUCTION

JAZZ MAD

Starring JEAN HERSHOLT with George Lewis and Marian Nixon. A HARMON WEIGHT PRODUCTION.

The IRRESISTIBLE LOVER ★

Norman Kerry and Lois Moran in a WILLIAM BEAUDINE Production—the director who made "Little Annie Rooney." Supervised by Carl Laemmle, Jr.

BUCK PRIVATES ★

A comedy riot around the Army of Occupation. From Stuart Lake's story. Starring Lya de Putti and Malcolm MacGregor, with ZaSu Pitts. A MELVILLE BROWN PRODUCTION.

A MAN'S PAST

Starring CONRAD VEIDT with George Siegmann, Barbara Bedford, Arthur [illegible], Carew, Leo Keith, [illegible] Puffy—Based on [illegible] "Diploma" by Em[illegible] Foeldes. A GEORGE M[illegible] FORD PRODUCTION.

FINDERS KEEPERS

Starring LAURA LA PLANTE with Johnoy Harron, Edmund Breese, Arthur Rankin and Capt. Duncan. Story by MARY ROBERTS RINEHART. A WESLEY RUGGLES PRODUCTION.

The GIRL SHOW

Life with the Follies of the tank towns. With an all-star cast. A WILLIAM A. WYLER PRODUCTION.

HOOT GIBSON in 7 BIG GUN JEWELS

Exhibitor's Box Office Reports tell the whole story about Hoot Gibson—sure-fire year in and year out—in 7 new big ones, each by a prominent author such as Peter B. Kyne. Look 'em over—grab the date book—

The Wild West Show
The Rawhide Kid
Riding for Feme
Galloping Fury
A Trick of Hearts
Painted Ponies
A Society Cowboy

Keep this Schedule as your Handy Guide to the BIG Pictures this season.

"GIVE A THOUGHT TO ACCESSORIES!"

xxxxxxxxx

—because there are $ $ $ in ACCE$$ORIE$!

"Watch This Column" Comments

Saturday Evening Post Readers Write Carl Laemmle

Really Enjoyed "The Collegians"

"THE pictures I have really enjoyed are 'The Collegians'. I have never seen any pictures as beautifully written and directed as these stories of college life. I am sure I am not the only observer that enjoyed 'The Collegians'' pranks. Other people in the audience shouted with glee. I, myself, had to cheer."

—Nettie Lulick,
Bronx, New York.

Carl Laemmle, Jr., Wins Three Cheers

"IT must be fine to have a son so gifted that he can write a serial like 'The Collegians' and have it take with both young and old. The little theatre around the corner from this hotel shows that picture on the screen every Friday night. With this opening, such shouting and cheering you never heard."

—Emma Kitt Seyfarth,
Kansas City, Mo.

Norman Kerry Great In "The Claw"

"I SAW 'The Claw' at the Liberty Theatre of this city. It was great. I think Mr. Norman Kerry was superb. Miss Claire Windsor was adorable. The picture drew a good crowd at the Liberty and lots of praise."

—Mrs. J. E. Glenn,
Oklahoma City, Okla.

"Les Miserables" Wonderful Film

"'LES MISERABLES' has been running for the last two weeks at the Liberty Theatre, here. Unless a picture is unusually good, the limit here is just one week. 'Les Miserables' proved its popularity by its extension. The crowds were just as enthusiastic at the last performance as they were at the first.

"French story, French actors, French scenes made a perfectly wonderful French picture. Much can be said for Gabriel Gabrio who took the part of Jean Valjean. He was just the type for the part. In his scenes with little Cosette, he appeals to you as the sympathetic soul whose heart is touched by the little girl and her childish longing for a doll. The little girl who took the part of Cosette is either a child wonder or else she has a wizard director. A more pathetic piece of baggage one seldom sees. She fairly wrings your heart with pity. The older Cosette is sweet and coy. Javert, the police chief, the kindly old bishop, and those others who fill the picture are creditable.

"'Les Miserables' is a picture to see and remember for many a long day. Such a picture is something to think over and if you have read the story, it simply makes it more impressive."

—Emma Kitt Seyfarth,
Kansas City, Mo.

"Painting the Town" Good, Clean Comedy

"CONGRATULATIONS! We came up from Stockton to the city and I went to see 'Painting the Town' at the Golden Gate theatre. It was all you claim. A good, clean comedy. Glenn Tryon is a wonder. The incident wherein 'Hector' smashes the gentleman's watch by trickery was a 'wow.' We did enjoy his facial expressions and his means employed to open the office gate."

—Genevieve English,
San Francisco, Cal.

"The Love Thrill" Is Clever Picture

"THE lovely Laura La Plante in 'The Love Thrill' was, as she always is, most charming. It's a clever picture and she and all concerned were perfect in their parts. Really, I never saw such a good looking lot of people in one picture."

—Guy Wallace Newton,
Owego, N. Y.

"Silk Stockings" Amusing Comedy

"'SILK STOCKINGS' is an amusing domestic comedy with a new team, Laura La Plante and Johnny Harron. They make the picture very amusing. Otis Harlan provides much of the humor."

—Duncan Boss,
Paterson, N. J.

Whole Family Liked "Back God's Country"

"LAST Tuesday night my two youngest ones and myself went to the Capitol theatre and enjoyed seeing Robert Frazer and Rennee Adoree in 'Back to God's Country,' a wonderful picture and beautiful scenery. Last night my better half and the two oldest went to the Capitol and enjoyed the picture also. I have recently enjoyed 'Alias the Deacon,' 'The Cat and the Canary,' 'The Midnight Sun' and many Westerns. You see, Universals are my pet movies."

—Mrs. C. Miedema,
Clifton, N. J.

Andy Gump—bigger and better than ever! Fresh from a new series of cartoons by Sidney Smith. 12 Samuel Van Ronkel Productions, 2 reels each. Everybody that reads a newspaper knows the Gumps. What a tie-up!

Charles Puffy—the fattest and funniest man since Roscoe Arbuckle—appearing in a series of original stories by Octavus Roy Cohen, the Saturday Evening Post writer. What a combination for joy! Six Puffy 2-reelers. Get 'em!

Newton House—the boy wonder of the West! In Universal's action featurettes brimming with pep. He's young, fast and clever. A real Western cowboy!

Start here with the one reelers

Arthur Lake—the boy with t breezy ways! Now in a series 13 Drug Store Cowboy Comedi A happy kid with an infectio grin.

and go right thru the list

Here's your list of shorts—look 'em over—grab what you can use:

6 Charlie Puffy 2-reelers.
12 new Gumps—2-reelers.

52 Action Featurettes split four ways:

- 13 Stunt Westerns featuring Bob Curwood.
- 13 Newton House Sensation Westerns.
- 13 Northwest Mounteds featuring Jack Perrin.
- 13 Texas Rangers featuring Freddie Gilman.

26 Snappy Comedies—1-reelers:

- 13 Harold Highbrows.
- 13 Drug Store Cowboys featuring Arthur Lake.

Big Money Shorts—every one—they'll put your program over, you bet! They've got pep, action, comedy, laughs. Universal shorts more than fill the bill—they fill your house! They're sweet and snappy—they're THERE!

UNIVERSAL SHORTS ARE *SUPER* SHORTS!

"CRIMSON COLORS"

Starring GEORGE LEWIS

Two Reel Junior Jewel

No. 1. 2nd "Collegians" Series

IT is the first day of the fall term at Calford College. The sophs scatter banana peels on the hill in the path of the freshies who are bringing up luggage on a truck, causing a downhill slide ending in a comical disaster. Ed is the author of a story which appears in the college paper on a motor boat trip from coast to coast. Don, jealous of the attention Ed is receiving, accuses him of being a faker and a land lubber. Don, who has a new speed boat, challenges Ed, who has no boat at all, to a motor boat race. Ed accepts the challenge and tries to rig up a row-boat with an over-stern motor. The motor goes overboard, to the great amusement of Don, but one of Ed's friends lets him take the motor out of his flivver. They manage to attach it to the rowboat and the race is on. Don, who is carrying some fat boys as mechanicians, has too much weight but advantage in power. Ed steps on it, his motor gets red hot and alarms the crew, but he drives the boat to victory and the hot gas tank explodes just over the finish line, doing no damage but giving the boys a bath and the onlookers a thrill.

"BLAKE OF SCOTLAND YARD"

Twelve-Episode Junior Jewel Serial

Starring HAYDEN STEVENSON

No. 3—"The Vanishing Heiress"

Hayden Stevenson

THE explosion puts the Spider and his men to rout. Blake and Lady Diana return to Blanton Towers with the formula, which Blake hides in a chandelier. He is seen to do so by the woman of mystery, who opens a secret panel. Albert, in conference with the Spider, reluctantly agrees to aid in the abduction of Lady Diana as a lure for Blake, who is in love with her and who is expected to follow her into a carefully laid trap.

That night the Spider and his men enter Blanton Towers through the moat on signal from Albert and abduct the young woman from her bedchamber. Blake hears her scream and rushes to her room. The girl has disappeared, but the Spider has left his warning web.

"KEEPING IN TRIM"

Two Reel Stern Brothers Comedy

"Keeping Up with The Joneses"

CLARICE McGINIS and Julie rout Aloysius out of bed for morning radio exercise. The radio announcer, a lazy man, gives the morning pep stuff to the microphone from his bed where he yawns and snoozes between his invigorating bursts of talk. Aloysius jumps back into bed after each muscular effort but his wife drags him out.

Mrs. Jones, the society leader, gives a radio talk praising the smart Acme Athletic Club. Clarice decides on the spot to join the club and get into society like the Joneses.

At the club, Mrs. McGinis has a hard time getting Aloysius to put on his athletic clothes and go into the gymnasium, but she has a harder time getting him out when he finds himself in a class of pretty girls. When she sees him going through the calisthenics with the girls, Clarice blames Aloysius for everything. The day ends in a battle between the McGinises, during which Aloysius takes refuge on the flying rings, in the ladies' steam room and elswhere until he is captured and vanquished by the undefeated wife.

"TOO MUCH SLEEP"

Two Reel Gump Comedy

Starring JOE MURPHY

ANDY and Min try to get Chester up in the morning. Chester puts his shoes on the dog so they can hear him walking in the room overhead. Later the dog scrambles down the stairs, the truth comes out and Chester is routed from bed. Chester plays with the revolving clothes rack in the yard, tying the dog to the rack to make it whirl. Andy butts in and gets caught round the neck by a flying noose. His life is saved by Min who comes out to get him to call a plumber to repair a gas leak. Andy, who thinks he knows everything, repairs it himself. He gets the water and gas pipes mixed so that water comes out of the gas range. Min warns him not to turn on the water, as it may be gas instead. To show her how foolish she is he touches a match to the hydrant and flames rush out, setting the kitchen afire. He turns on the garden hose to put it out but the hose too spouts flame. The fire is extinguished after the room is wrecked.

"THE DANCING FOOLS"

Two Reel Stern Brothers Comedy

Mike and Ike Series

IKE dreams he is at the beach and dives from the bed into the floor, his head going through. Mike and Ike hear the landlord coming up the stairs. They cover the hole with a rug and sneak out. The landlord goes through the hole and falls to the apartment below. He chases them all over town for the rent. They finally evade him and let an auto salesman drive them to the home of their girls, pretending to be in the market for a car.

Mike's girl is fat but insists upon dancing with him. He slyly breaks the phonograph record and puts an end to the agony, but only fo a minute. The girls make Mike and Ike take them to a tough cabaret where a prize is offered for the roughest dance. The fat girl takes Mike on the floor and all but kills him, winning the loving cup. She leans back on the table, which collapses under her. The waiter tries to collect the check. They offer him the loving cup in payment and are thrown out of the place.

Universal

"OUT ALL NIGHT"

Universal Super Comedy

Starring REGINALD DENNY

Reginald Denny

JOHN GRAHAM, wealthy young bachelor, falls in love with Molly O'Day, leading lady in a current musical comedy. After failing to meet her at the theatre, he runs across her in the automatic elevator of his apartment house. The elevator breaks down, and when it is repaired the next morning, John and Molly step out and into a taxi headed for the marriage license bureau. Shortly after the wedding, Molly discovers that a clause in her contract calls for the loss of $100,000 in case of marriage. They decide to keep the wedding a secret, and when Molly sails with the show for London that afternoon John boards the boat as the ship's surgeon. They attempt ruse after ruse to be together, but are frustrated first by the Chief Officer, who had fallen for Molly himself, and then by Molly's room-mate, Rose Lundy. John gets into all kinds of difficulties because of his shortcomings as a surgeon, which are climaxed when he attempts to treat the Captain for gout. In the meantime, the manager of the show troupe has proposed to Molly, and upon being told of the contract, tears it up. At this juncture John comes sliding down a ventilator, where he has been chased by the irate crew, right into Molly's stateroom. They embrace as the manager gazes ruefully at the torn bits of the contract floating around on the ocean.

Synopses

"THE CAT AND THE CANARY"

Universal-Jewel Production

Starring LAURA LA PLANTE

Laura La Plante & Martha Mattox

AT the hour of midnight, exactly twenty years after the death of Cyrus West, an eccentric and wealthy recluse, his relatives meet in the spooky West mansion to hear the will read. A guard from an asylum, who is looking for an escaped maniac, forbids them to leave the house lest they be murdered.

The nearest kin are crestfallen when lawyer Crosby reads that they have all been disinherited because they all considered him crazy. He therefore leaves his entire estate to his most distant living relative, the beautiful Annabelle West, but on condition that she be adjudged sane by a doctor who is named in the will and who will call shortly after midnight. In the event of Annabelle's failure to pass the sanity test the estate shall revert to one who is named in sealed envelope number two.

The lawyer discovers that envelope number two has been opened, presumably by the person who is named therein. Fearing for her safety, he is about to tell Annabelle for her own protection, the name of the secondary heir when he is seized by a hairy hand with long nails that emerges from a secret panel. The lawyer disappears into the wall before the very eyes of the girl, who screams for help and explains the mysterious disappearance, only to be accused of conspiracy by some of the relatives, and of insanity by the others. It is noticed that Charles Wilder has also disappeared.

A third sealed envelope tells Annabelle the location of the long lost West diamonds. She gets the gems and puts them on before she goes to bed. The hairy hand comes through a panel over her bed and snatches the jewels from her neck. She screams again and tells the relatives of the strange occurrence. This time they all believe her insane, until, beating against the wall, she accidentally strikes a secret spring which causes a hidden door to swing slowly open. The dead body of the lawyer drops out of the recess. Annabelle's cousin, Paul Jones, goes into the secret chamber to investigate. The door closes on him and he is imprisoned between the walls.

A sinister-looking, shifty-eyed old man who represents himself as the doctor named in the will, calls to examine Annabelle. She is unnerved by his queer actions and refuses to drink a potion he offers her.

Cousin Paul Jones, imprisoned between walls, makes his way to the cellar, where he is attacked and floored by the maniac, who escapes up the stairs. The monster attacks Annabelle, but Paul recovers himself and dashes up the stairs to her rescue.

Paul calls to the asylum guard for help, but the guard tries to escape. Police enter and capture the "maniac," who proves to be cousin Charles Wilder, the nearest of kin, who was named in the second envelope.

Annabelle discovers that she is in love with cousin Paul, and agrees to exchange her fortune for his name.

"THE BORDER CAVALIER"

Five Reel Blue Streak Western

Starring FRED HUMES

Fred Humes

VIC HARDING a crooked Eastern land speculator, has inside dope on a new railroad spur which will increase the value of the Lawton ranch and he conspires with Hank Martin, a roadhouse proprietor, to buy the ranch before Lawton learns about it. He falls in love with Madge, the daughter of the owner, who has a beautiful singing voice, and he urges her and her father to sell the ranch and go to New York where Madge could receive vocal training. Larry Day, foreman of the Lawton ranch and in love with Madge, arrives. Suspecting treachery, he gives Harding a good thrashing. This only serves to discredit Larry in the eyes of Madge and her father, and Larry and his four riders are discharged. Larry and his boys determine to save Lawton and while they are waiting for an answer to Larry's telegram regarding the proposed spur track, Lawton leaves for town in a buggy to sign Harding's contract. Larry and his boys make Lawton a prisoner and when the answering telegram arrives at the ranch house Madge opens it and discovers that Larry was really trying to help them. She rides hard for the tavern in an effort to stop the deal. Meanwhile Larry has bearded Harding and Martin in their stronghold, the inn, and has been captured and tied in an upstairs room. The boys discover his prison and succeed in their rescue. They also save Madge from complications and all ends well.

"THE NEWLYWEDS' TROUBLES"

Two Reel Junior Jewel Production
Newlyweds Series

SNOOKUMS enjoys himself in the railroad waiting room while his father and mother sleep on a bench. He squirts water from the drinking fountain, gives his father's spare pants to a hobo and then conceals himself in a traveling bag which the porter throws on a baggage truck. The parents frantically seek the child, who emerges from the grip and climbs in the window of a moving train. Lovey and Dovey jump aboard the train. They are compelled to buy tickets for a sleeper jump. Snookums plays with a shot-gun while the passengers work themselves up by reading about a train hold-up. Dovey takes the shotgun away from the baby and springs into the aisle. The passengers throw up their hands, but Dovey is overpowered and arrested as a bandit. He gets out by diplomacy and they all get ready for bed. The baby marches up and down the aisle while the passengers sleep, beating his toy drum. Commotion reigns until the train stops. The Newlyweds prepare to get off, but they find the baby asleep and decide to go on to the next stop rather than wake him.

"THE SQUARE SHOOTER"

Two-Reel Mustang

Starring FRED GILMAN

"SQUARE DEAL" Dillon, with his fast white horse, is a sure thing winner of the forthcoming Cattlemen's Sweepstakes for a prize of $5,000. He is in love with Mary Tracy, who is annoyed by the persistent attentions of Black Jack Barton, owner of the Ace High Saloon, who holds notes against her and wants to "collect" by marrying her. Dillon beats Barton in a fight over the girl and then bets his ranch against the Ace High Saloon that he will win against Barton in the sweepstakes. Knowing that Barton has planned foul work to keep him out of the race, Dillon keeps clear of the town until the last minute to avoid a bullet in the back, sending Mary ahead to the starting line with his horse. Barton's henchmen waylay Dillon as he is about to start to town. He licks them both, but not until he is too late for the starting gun. While he is galloping toward the starting line Mary gets on his horse and rides for him. She is thrown from the horse when the saddle cinch breaks. Dillon picks her up and, finding that she is only stunned, jumps on the horse and rides bareback to victory. He advises Barton to get out of town and Barton takes his advice while the going is good. Dillon and Mary embrace.

Ali Hartman Broadcasting From BIGU

MAXEY COHEN speaking:
Good evening everybody. I told you last week that my boys of the Manhattan territory would beat the Brooklyn gang. I said then, How do they get that way? We showed them and how, and talk about that grape juice, it tasted swell with roast turkey on Thanksgiving day. Ask Van, he knows; he supplied the Juice. Keep your eyes and ears open for further news about that contest. Manhattan has it in the bag, cup, money and all that goes with it.

Please stand by.

* * *

AARON SHUSTERMAN of New Brunswick speaking:
Hello, Les Sherwood, are you listening in? If not, turn your dials. Are you ready? Well, you see I have taken over the Strand Theatre, Red Bank, and as you know I am a great believer in Universal Pictures and want to make the Strand Theatre the headquarters for them, so bring your contracts over and let me sign them at once so that you and that Jersey gang get a chance at winning that cup in the Salesmen's Contest. Hurry along, Les. Good night.

Please stand by.

* * *

ALI HARTMAN Announcing:
We are now at the Central Theatre on Broadway, where the Universal Picture, "A Hero for a Night," with Glenn Tryon, is being shown at an invitation showing to the trade. The theatre is packed, and if I could let you listen to the roars of laughter and the applause I would gladly do so, but on such short notice we could not install the microphones so I will tell you that at times the roars of merriment were so loud that the people passing the theatre stopped and almost blocked traffic. The comments were unanimous that it is a great picture.

Please stand by.

* * *

GEORGE ROSS has engaged the facilities of this station to tell the world what he has accomplished the past week. George speaking:
Ladies and Gentlemen of this audience: I want to tell you some great news. First and foremost, this week we are represented with Stern Bros. Comedies, of which there are none better, in four Broadway Houses, The Capitol, Roxy, Cameo and Colony. I have also succeeded in selling "Snookum's Merry Christmas" to the Capitol for December 17th to the 23rd, and Loew's Circuit for 143 days. In addition, Roxy plays "Newlywed's Imagination." Cameo plays "No Blondes Allowed" for two weeks and the Colony plays "Whose Wife?" Otherwise I passed a quiet Thanksgiving week. Thank you.

Please stand by.

EXPERT ON ROYAL KISSING ENGAGED FOR "MAN WHO LAUGHS"

(*Continued from page* 10)
vored few who were permitted this mark of distinction. (The "woolsack" is a piece of woolen cloth, a symbol of England's prosperity in that commodity, which is thrown over the chair of a member. Today only the Lord Chancellor may sit on one.)

And so, in addition to the exact replica of the scenes, costumes, etc., according to the period in which the Hugo opus is laid, the Universal epic will bear the scrutiny of those who care to check on the details of manners and customs as they were in that era as well.

"A HERO FOR A NIGHT" RINGS THE BELL WITH THE TRADE PAPER REVIEWERS

(*Continued from page* 13)
being injected into the scene, with a consequent rise of handclapping out of the audience. From start to finish, it is Tryon who puts the works over to a 'fare-thee-well' with his robust clowning.

"A Real Bag of Laughs for Everybody."

"THIRTEENTH JUROR" HAS BIG PREMIERE

(*Continued from page* 17)
parts are filled by players of star caliber. In the cast are George Seigmann, Martha Mattox and Fred Kelsey. Edward Laemmle directed 'The Thirteenth Juror.' It is one of the finest pictures we have seen at the Colony."

Radie Harris in the *Morning Telegraph:*
"To Dr. Riesenfeld's Colony at Fifty-third Street and Broadway rather than to the Pilgrim's Colony at Plymouth, Mass., we offer our thanksgiving this week. For this cozy little playhouse, where 'the picture is the whole show,' is presenting as fine an entertainment this week for twenty-five and fifty cents (with Old Gold cigarettes included, besides) as any of the larger palaces and cathedrals with infinitely higher entrance fees.

"The feature offering, 'The Thirteenth Juror,' a film adaptation of the Henry Dodge stage play, 'Counsel for Defense.' As produced by Universal, directed by Edward Laemmle, and acted by a fine cast, it is a photodrama worthy of your attention.

* * *

"Credit for a climax replete with thrills should go to Edward Laemmle, who in his direction has created an air of mystery and suspense that compels a sustained interest throughout. He is ably abetted by the performances of the entire cast. Francis X. Bushman in the title role of Henry Desmond essays his part with fine understanding. He is especially good in the double exposure shots, where his transition from good to bad is done with marked effect. Anna Q. Nilsson as Helen Marsden looks as attractive as ever and gives her usual competent performance. Walter Pidgeon, as Richard, her husband, does an admirable piece of restrained and sincere acting. Ivan Simpson and Martha Mattox in atmospheric bits also acquit themselves credibly."

Irene Thirer in the *Daily News*:
"'The Thirteenth Juror' is old-fashioned melodrama with modern settings and camera angles. Also present-day direction, which is deft and suspenseful.

"The Colony's offering is replete with action, with a courtroom murder trial as its climax. Its theme, based on a play by Henry Irving Dodge, has meaning and power. It might have made a sloppy, sentimental drama some years ago. Today, with the modern trimmings, it is as interesting fare as Broadway offers anywhere along the street this week.

* * *

"Edward Laemmle's megaphoning is his best to date. And excellent photographic effects serve to make the production mysterious and thrilling. This is thoroughly proficient melodrama. Anybody in the mood for such should make a trip to the Colony this week."

Quinn Martin in *The World*:
"For the greater part of the running time of Universal's 'The Thirteenth Juror' Francis X. Bushman the elder stands before a jury and succeeds eloquently in convincing the twelve solemn-faced ones that the prisoner at the bar is innocent.

"Melodrama comes tumbling in toward the completion of the tale, when the attorney, after having not only saved his clients from conviction but also taken them into his own home as servants, finds himself charged with murder and on the verge of conviction. How he brings all his cunning to bear in tricking the employees into handing over evidence which is designed to save him is, in a general way, the notion of the story.

"All this is arrived at with satisfactory acting by Mr. Bushman and a surprisingly effective and repressed performance by Anna Q. Nilsson."

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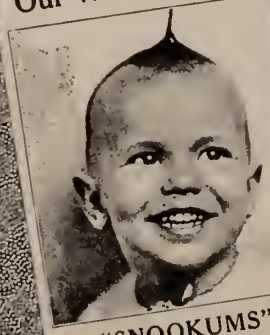
Our Weekly Letter



"SNOOKUMS"
From Universal's Short Comedies

The bright spots in every movie-theatre program, those which provoke hilarity and put everybody in a good humor, are what we term "short subjects" or two-reel comedies.

For example, ***"The Newlyweds and Their Baby,"*** in which "Snookums" is the central figure and represents the original of George McManus' famous cartoons. Produced by Stern Bros. Ask your theatre manager if he has arranged to show the special Christmas comedy, ***"Newlyweds' Christmas Party."*** It's a treat for young and old.

Then ***"The Collegians,"*** written by Carl Laemmle Jr., depicting various phases of college life, particularly the athletics, and featuring the favorites GEORGE LEWIS, DOROTHY GULLIVER, HAYDEN STEVENSON, EDDIE PHILLIPS and CHURCHILL ROSS.

And the ***"Buster Brown and His Dog Tige"*** series from the cartoons by R. F. Outcault whose clever work has had much to do with building up the Sunday Funnies.

Also ***"Andy Gump and Min"*** from the laughable cartoons by Sid Smith which, like all the foregoing, absorb the attention of the youngsters before they are out of bed Sunday morning.

These are only a few of Universal's "Short Subjects" and it will pay you well to keep track of them at your favorite local theatre. If you do not find them there, ask the manager to get them. He will be glad to do it.

I am happy to tell you that all I have predicted for ***"Uncle Tom's Cabin"*** has come true. Its reception at the CENTRAL THEATRE, where it is now playing, on Broadway in New York City, has fairly taken my breath away. When you see it I am sure you will agree with me that it will live long in your memory.

Carl Laemmle
President

(To be continued next week)

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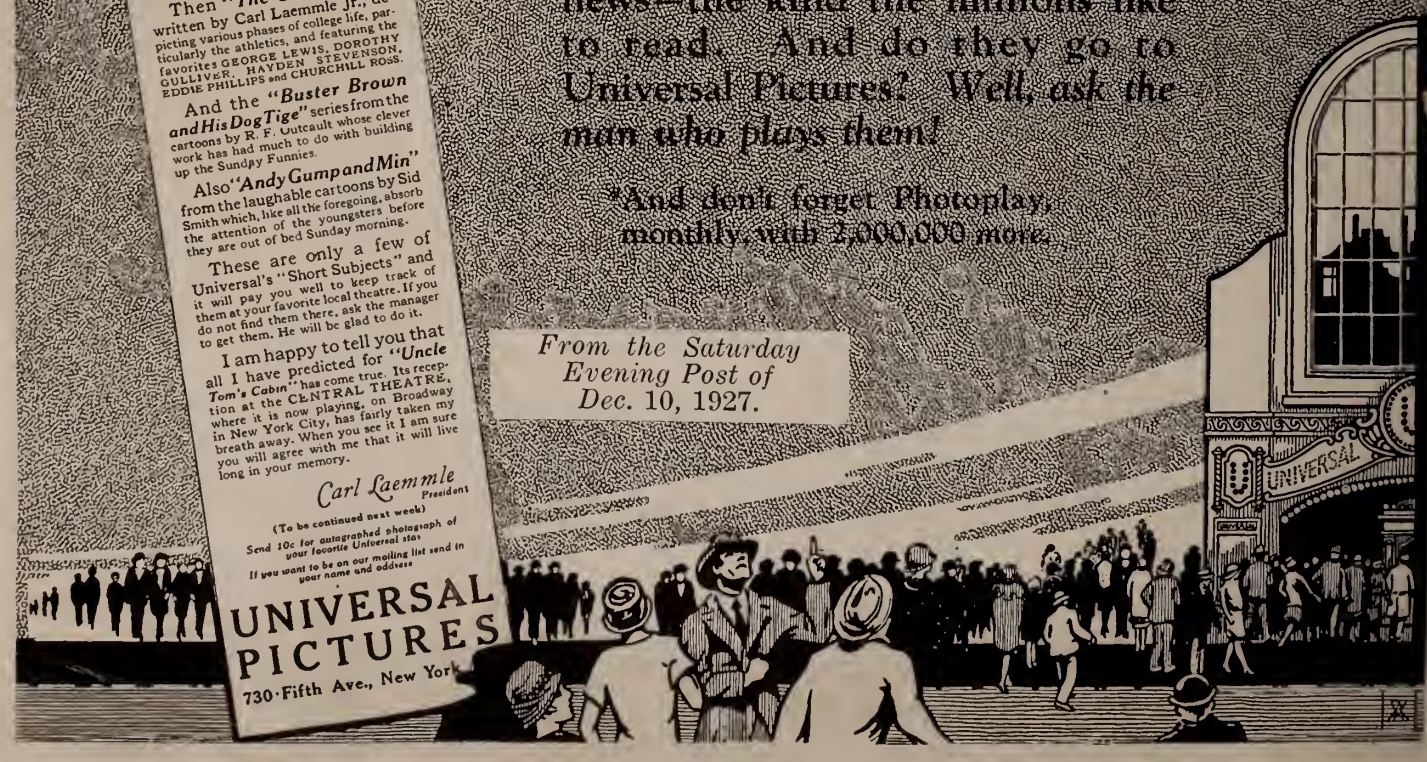
*And don't forget Photoplay, monthly, with 2,000,000 more.

From the Saturday Evening Post of Dec. 10, 1927.



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